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Perform life-changing magic with nothing more than your favorite Tarot deck. *Tarot & Magic*, the third book in Llewellyn's *Special Topics in Tarot* series of advanced and specialized Tarot techniques, shows you how.

Straightforward and respectful of all spiritual paths, this guide teaches you how to create your own Tarot spells and rituals, and use the magical power of the cards as talismans. It reveals the secret connection between the Tarot and magic, and presents three methods for exploring this connection. You'll learn how to enter and work in the astral plane, using the Tarot as a map. You'll even rediscover the time-proven but little-known magic technique of dancing the Tarot, developed by respected magicians Denning and Phillips. Each chapter concludes with questions designed to trigger your own magical abilities.

Your Tarot deck is a powerful magical tool—use it to create the changes you desire in your life.

Donald Michael Kraig (California) is a Certified Tarot Grandmaster and the editor of *The Llewellyn Journal*, an online metaphysical journal. Previously, he was the editor of Llewellyn's *New Times* and *Earth* magazines. Don is the author of four books, including *Modern Magick* and *Modern Sex Magick*.

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TAROT & MAGIC

KRAIG



SPECIAL TOPICS IN TAROT

TAROT & MAGIC



THE MAGICIAN

DONALD MICHAEL
KRAIG

About the Author

Donald Michael Kraig (California) is a Certified Tarot Grandmaster and the editor of *The Llewellyn Journal*, an online metaphysical journal. Previously, he was the editor of Llewellyn's *New Times* and *FATE* magazines. Don is the author of four books, including *Modern Magick* and *Modern Sex Magick*.

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Special Topics in Tarot

TAROT & MAGIC

DONALD MICHAEL
KRAIG

FOREWORD BY MARY K. GREER

2003

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Dedication

I gratefully dedicated this book to the teachers of Tarot of the past, those who are here today, and those yet to come. Thank you for sharing your wisdom so unselfishly.

Acknowledgments

I would like to thank the following people for their help in making this book possible:

Mary K. Greer, for her suggestions and corrections, as well as for her generous participation.

Linda Falorio and Dr. Fred Fowler, for their excellent work, for the kind permission Ms. Falorio gave me to use some of the cards from the *Shadow Tarot*, and for their suggestions and help.

Marcus M. Jungkurth, secretary general of the Ordo Templi Orientis, for his kind permission to use cards from the *Thoth Tarot* deck.

Andrea Neff, who, as editor for this book, has helped to make it far better than it had any right to be.

And the hundreds of teachers I've learned from over the years, without whom this book would not have been possible.

Other Books by Donald Michael Kraig

Magical Diary

The Truth About Evocation of Spirits

The Truth About Psychic Powers

Modern Magick

Modern Sex Magick

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Foreword

Donald Michael Kraig's *Tarot & Magic* is an exciting addition to the “Special Topics in Tarot” series for intermediate and advanced Tarotists. Rather than a simple book of spells or formulas introducing beginners to the magical arts, this is a book of self-empowerment that will teach you what is *behind* the magical spells and techniques. It shows you how to “come up with your own solutions so as to create changes that will turn your life around.” Tarot thus becomes a “tool for making things happen.”

The Major Arcana are described as patterns of energy that you consciously direct through focus and intent. Court Cards can be people who supply you with information, or they may be modes of behavior. The Number Cards give you access to the different levels of the astral plane.

I created my first Tarot magic spell in 1974. It was a magical mirror portrait, in the form of Tarot cards in a Celtic Cross spread, that showed my desired relationship to “Clif.” I selected the cards that would depict the most perfect layout I could imagine receiving, and then I charged it as being so. Luckily, I knew enough to focus on myself rather than cast a love spell on my partner. Eighteen months later, when Clif dumped me for another woman, I wanted to rage but could only feel understanding instead of righteous anger. I went back to my original spell looking for what went wrong only to discover that I had described myself, over and over again, as having the

inner wisdom to understand his deepest needs and desires. I realized then how easily you can get exactly what you ask for, and just how unfortunate that can be. On another occasion I tried a coercive Tarot love spell (I was desperate!), but was saved from myself when I found it impossible to keep the candle in the West (love and emotions) from falling over and putting itself out. I ended up rolling on the floor laughing. No one can guarantee that you won't make a few mistakes, which is why a magical journal is essential for reviewing and evaluating your work. May you learn quickly and easily from any errors.

In both cases, I failed to follow one of Donald's primary steps in creating a work of magic—to do “a divination first to discover if the outcome will be positive.” This is only one of the excellent instructions given by Donald that will make your experiences far safer and more powerful than my trial-and-error ways. Learn how to use the Moon cycles to be more effective. Explore numerous methods of charging your work for maximum energy. Pick and choose among many styles and techniques of magical working—both natural and ceremonial—until you determine what suits you. Find out the difference between using a Tarot card as a talisman and as an amulet. Discover how synchronicity, rather than being a flawed scientific theory, describes *meaning* as the magical creation of something from nothing. The professional Tarot reader will want to include Donald's “added-value features” for making client consultations more significant and transformative.

Finally, I want to leave you with a central theme of this work: “Magic is not the rote repetition of rites. Rather, it involves the creative exploration of the conscious and subconscious.” I invite you to use this book to make Tarot and magic the extraordinary companions they can both be on your journey of self-understanding and empowerment.

Mary K. Greer

Author of *The Complete Book of Tarot Reversals* (Llewellyn, 2002) and *Tarot for Your Self* (New Page Books, 2002)

April, 2002

Introduction

There are many uses for the Tarot other than giving readings. It is through using the Tarot for readings (divination or “fortunetelling”), however, that most people become familiar with the mysterious and symbolic deck of cards. This book is meant to be the next step in working with the Tarot. Let me explain what I mean by this.

In my many years of experience as a Tarot worker, I have learned that the Tarot is always honest—sometimes brutally so. Some readers ignore this and try to make their readings all “sweetness and light.” When I first started reading the Tarot for others, I made a vow to myself that I would always be scrupulously honest in my readings. This meant that some readings would not be all good news.

Even though the cards are completely honest, I learned that I could maintain honesty and integrity when I shared their lessons without being brutal. Unfortunately, this made my job as a reader more difficult—how do you share bad news so that your client can understand it, accept it, and grow from it rather than reject or deny it?

One of the best ways of dealing with this, I discovered, came through the Tarot itself. In the systems of working with the Tarot that I learned, if the cards revealed information that appeared to be bad, they also gave a way out; a direction in which to turn things around and a prescription for hope. Even in the worst situations, there was always advice for a better, happier future.

The direction for the future is important in positive readings, too. Certainly, a client will want to make sure

that the good times continue or get even better. The question is, how do you help yourself or your client achieve extended periods of good times?

In a way, giving a Tarot reading is like looking in *The Wall Street Journal*. The articles show you why a company is doing poorly or well and the listings of prices show not only where the stock is at currently, but also where it has been. This is vitally important information for anyone with money in the stock market. If you're getting a Tarot reading, the "stock" that you have your money invested in is you.

If you own a stock, there is very little you can do to make its value continue to increase or, if it has been falling, reverse direction. When we are dealing with you, not a stock, the situation becomes more serious.

As I said, in my experience the Tarot always gives a direction to either continue on a good path or reverse the difficulties. But how do you manifest these changes? How do you ensure that things will continue to go well or even improve more quickly? How do you create the changes that will turn your life around? The answer to these questions comes in one word: *magic!*

If you think that magic—real magic—is what you see in movies or read about in novels, the next chapter is vitally important. It will explain what magic *really* is and why it is your birthright. And this is only the start.

Almost since the first Tarot decks were introduced to the West in the early fifteenth century, the Tarot has been used for a variety of spiritual purposes. These have become associated with alternative spiritualities, but frequently end with the same result: leading you closer to the Divine.

The goal of this book is not to give you hundreds of spells, rituals, and techniques for working with the Tarot. Rather, it will explain what is *behind* the techniques of working with the cards and give you examples of how to use them. This way, instead of telling you to "do what I say," this book will invite you to "share what I know." You will be encouraged to take the basic ideas, concepts, and methods and explore them on your own. This way, rather than being dependent on this or

any other book for determining what to do, you will find that you are empowered to create your own magical solutions.

To help with this, each chapter will end with a set of questions. These questions do not have right-or-wrong answers, nor are they a test to see if you have memorized and/or understand the material. They are designed to let you expand on the ideas of each chapter. The goal is to help you see that each chapter is not meant to be the final word on any subject. Rather, it is only a beginning, an arrow pointing in a direction in which you can make your life better, happier, and filled with bliss.

So pick out your favorite deck of Tarot cards or dig out that deck you've had laying around. You're about to discover that they can help you achieve more than you ever imagined. And you may also find that your imagination runs deeper and has more potential than you ever thought possible.

Enjoy this voyage of discovery!

ONE

THE TAROT AND MAGIC

This book is especially intended for people who already have some experience with the Tarot and magic. However, if you don't have such experience, this chapter will fill you in on the basics of what you need to know. If you have never worked with the Tarot before, or never practiced real magic, start with this chapter. Read it several times. Think about any concepts in this chapter that are new to you.

I suggest that you read this chapter even if you already have experience with either the Tarot or magic, or with both. That way you will understand the terms and concepts in the same way they are presented in this book, and you will grasp the information presented later even better. Of course, since you already know some or all of this material, you may not have to study it as thoroughly as someone who has no experience.

Whether you are new to either magic or the Tarot or have lengthy experience with both, when you understand and can work with this chapter, you will be ready to use the Tarot for magic!

The Tarot and Symbolism

Although the approximate date of the Tarot's first appearance in Europe (early fifteenth-century Italy) is known, its sources and development before that time are highly debatable. After all, something as complex as the Tarot does not simply appear without predecessors. Some scholars look to India as the source of the cards, while others suggest China and even more romantic places such as Egypt and Atlantis. There are many good books on the history of the Tarot, so there is no need to repeat that information here. Look in the bibliography for books with information on the origins and history of the cards.

Even the source of the name *Tarot* is a guess. If you change the letters of the word around, you could get the Hebrew word *Tora*, which means "Law." *Ator* is a version of the name of the Egyptian goddess Hathor. Going back to Hebrew, *Troa* means a "gate." *Orat* is Latin for "it speaks" and Hebrew for "Thou art light." Other writers have suggested that the name might come from a river in northern Italy named the Taro.

Whatever their origins, we do know for sure that the cards first appeared in Europe during the early fifteenth century. Since that time they have gone through numerous evolutionary changes. There have been two major evolutions, which have led to the current selection of what I call the "standard" Tarot decks. The first evolution was a standardized number of cards split into two parts. One part is the Minor Arcana. This is composed of fifty-six cards separated into four suits, each running from Ace to ten plus four face cards. This corresponds to a deck of modern playing cards, which is identical to the Minor Arcana except for the names of the suits and the fact that it has only three face cards per suit. The second part is the Major Arcana, which has twenty-two cards illustrating certain conceptual ideas. The only card of the Major Arcana that may have made its way into modern decks of playing cards is "The Fool," which relates to the Joker.

Traditionally, the numbered Minor Arcana cards did not have images giving their meanings. The second evolution took place in 1910 when the Rider publishing company produced a deck drawn by Pamela

Coleman ("Pixie") Smith (1878–1951), under the guidance of famed occultist A. E. Waite (1847–1942). This deck, known as the *Rider-Waite* deck, featured illustrations on all the cards. Waite also published a book to go along with it, *The Pictorial Key to the Tarot*, making this an easy-to-use deck with a concurrent instruction manual. Another first.

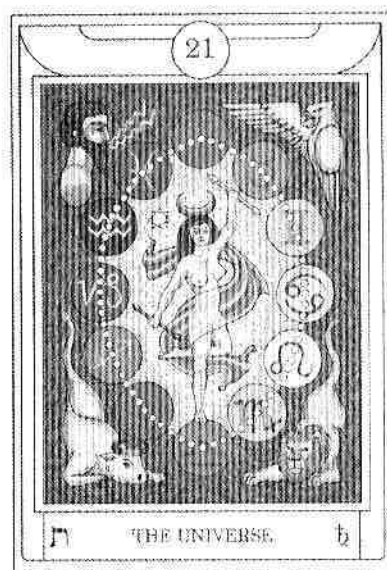
Waite referred to this as a "rectified" deck in that he took the spirituality and mysticism he knew and united it with the designs of the Tarot cards. Since that time, hundreds of decks have appeared. The majority of them have been variations of the Rider-Waite deck.

Inevitably, it is reasonable to ask, "Why did this deck catch on? Was it only because it was easier to use and had a book explaining it?" I don't think so. Rather, the images created by Smith and Waite, many of which are new versions of older images, somehow affect us. Smith's art is rather plain, but there is great beauty in it. It strikes a chord. It means something.

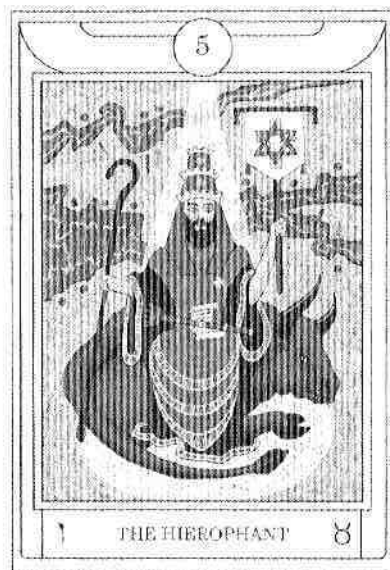
The images mean something different than just the simple pictures on the cards. They are symbolic. Virtually every part of every image has a meaning. What is the color of the sky? That has a meaning. Is a character looking up or down? That, too, has a meaning. What is the symbol floating above that person's head? It has an important meaning. In a very real sense, the Tarot can be seen as a complete course in spirituality.

The Tarot can be an incredibly powerful resource to guide you on your spiritual path. Its value is immense. One famous nineteenth-century occultist, Eliphas Levi, suggested that if a person was left for years on a desert island with nothing but the Tarot, and that person knew how to understand it, when that person returned to civilization he or she could discuss any subject with complete knowledge. (Personally, I always thought that was quite an exaggeration, but the more I work with the Tarot, the more I am inclined to agree with Levi.) Is it any wonder that some people treat their Tarot deck with such incredible care?

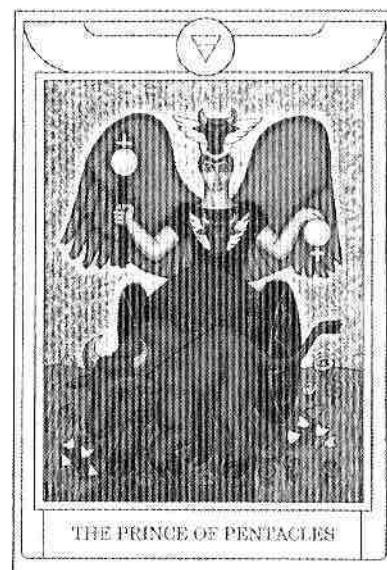
In this book I will be working with four decks, and I want to explain why I chose them.



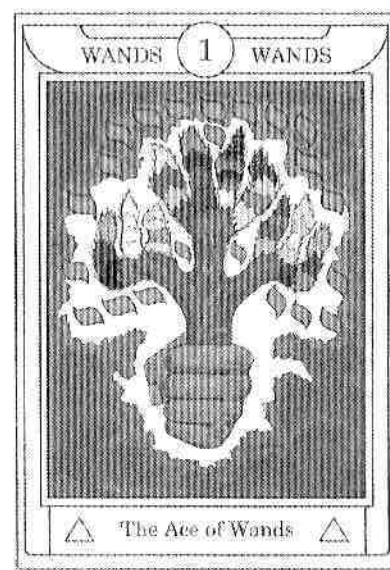
The Universe
Golden Dawn Magical Tarot



The Hierophant
Golden Dawn Magical Tarot



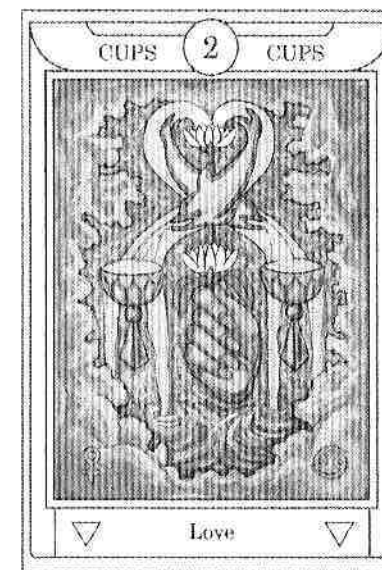
Prince of Pentacles
Golden Dawn Magical Tarot



Ace of Wands
Golden Dawn Magical Tarot

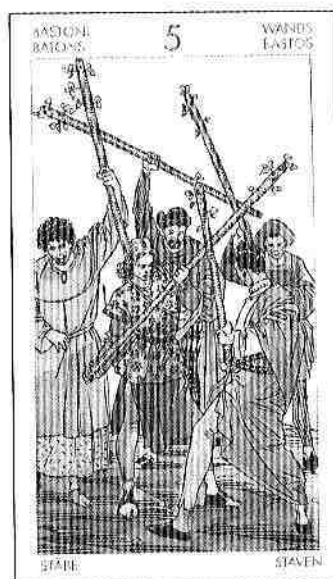


Strength
Golden Dawn Magical Tarot

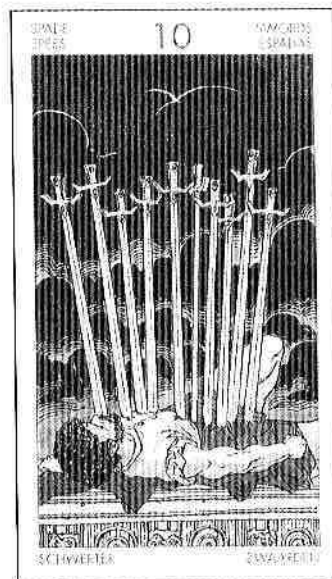


Two of Cups (Love)
Golden Dawn Magical Tarot

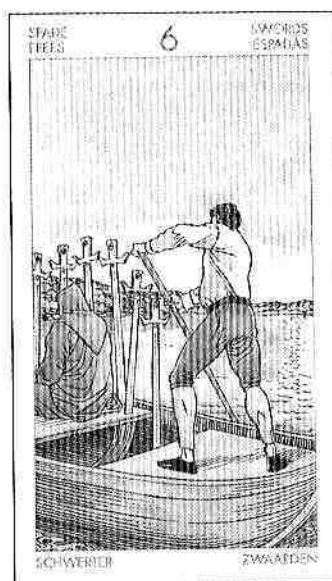
The Golden Dawn Magical Tarot by Chic and Sandra Tabatha Cicero. Primarily, the focus here will be on the pictorial Major Arcana. The reason I am using this deck is twofold. First, there is no other deck quite like it. Its symbolism taps into a deep mystical area that, I think, no other deck reaches. Second, it is a re-creation and enhancement of the deck that A. E. Waite and Aleister Crowley used for years. It heavily influenced them both.



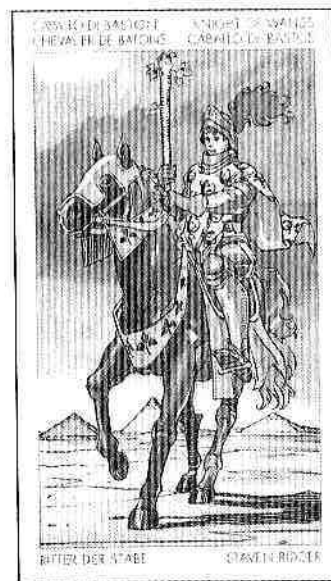
Five of Wands
Universal Tarot



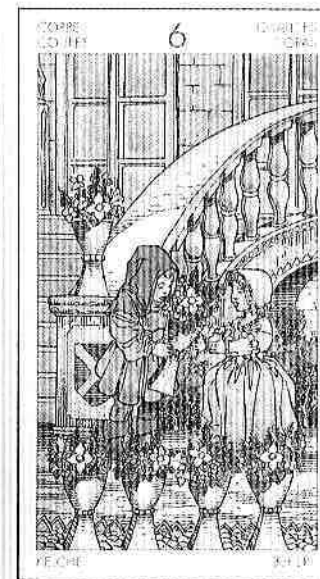
Ten of Swords
Universal Tarot



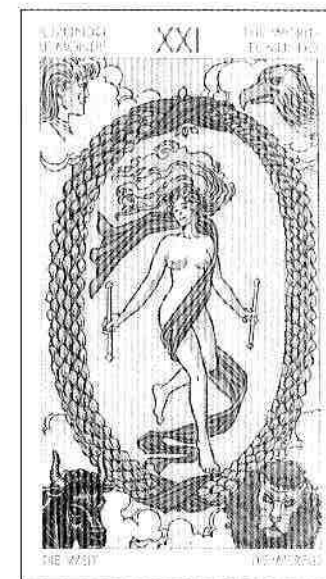
Six of Swords
Universal Tarot



Knight of Wands
Universal Tarot

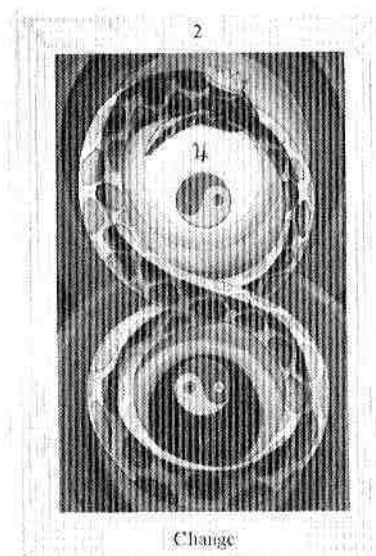


Six of Chalices
Universal Tarot

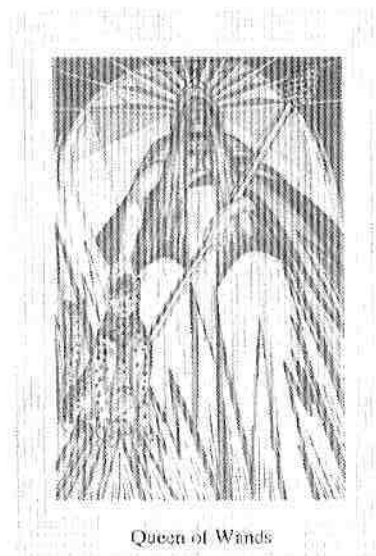


The World
Universal Tarot

The Universal Tarot by Roberto De Angelis. This is a magnificent new version of the Rider-Waite Tarot created by an Italian master illustrator. It recreates the same symbols of the Rider-Waite deck in a slightly modernized style. The characters are often softer in appearance, but more realistic, too, with their emotions clearly etched on their faces. If you have not tried this deck yet, I would urge you to consider it. Of course, you can also use the standard Waite deck.



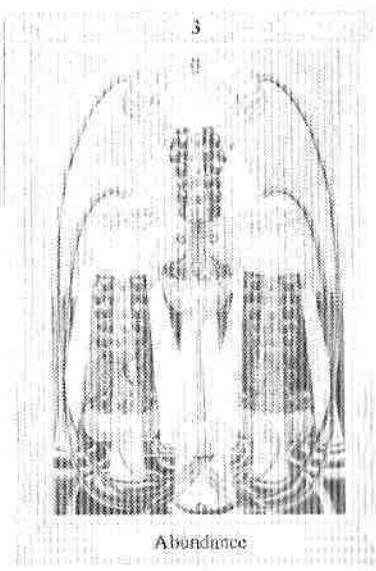
Change
Thoth Tarot



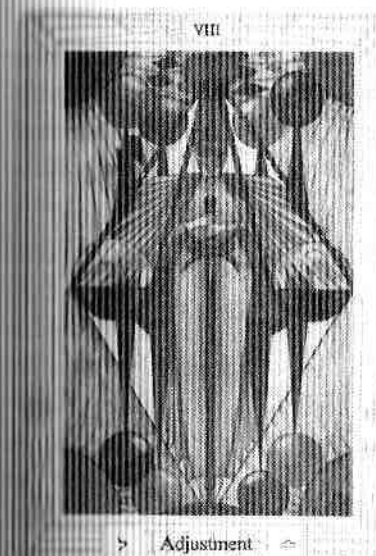
Queen of Wands
Thoth Tarot



Lust
Thoth Tarot



Abundance
Thoth Tarot



Adjustment
Thoth Tarot



Art
Thoth Tarot

The Thoth Tarot, also called the *Crowley Tarot*, by Aleister Crowley (1875–1947) and painted by Lady Frieda Harris (1877–1962). This masterpiece is filled with symbolism inside of symbolism. Similar in nature to cubist art, it is a fine example of “Projective Synthetic Geometry” (an attempt to illustrate natural patterns of growth in all living things) from Rudolph Steiner’s Anthroposophical tradition. Recent printings, which feature improved reproduction quality of the original art, have a three-dimensional quality to them that pulls you into the images on the cards. Like the Golden Dawn deck, the Minor Arcana cards are numeric while the Major Arcana cards are illustrated and highly symbolic.

The Shadow Tarot by Linda Falorio. I use this deck only in the last chapter of the book. Although currently not as widely known as some of the more popular decks of cards, this set of images (which does not have a Minor Arcana) explores the powerful but sometimes “darker” aspects of our psyches, making it an impressive tool for self-exploration. See chapter 9 for examples of the cards.

Some readers may wonder, “Which is the best Tarot?” There is no correct answer. All Tarot decks are associated with the time in which they were created. The *Golden Dawn Magical Tarot* was originally designed in the late Victorian era (the end of the nineteenth century). It has the feel of the Victorian’s love of antiquity and the belief of many (especially those involved with mysticism and spirituality) in *syncretism*, the idea that all spiritual systems have the same, universal core but have differences introduced by history and society. The symbolism and style of the *Universal Tarot* originated in the early Edwardian age, two decades after the deck of the Golden Dawn. The world was rapidly changing, and many people looked backward toward simpler times, idealizing the early Renaissance period. That is what you see in this deck. Crowley’s deck was created during the five-year period of 1938 to 1943, a few years before the end of his life. He saw the paintings, but neither he nor Harris saw them in the form of a deck. Created during the years of World War II, the *Thoth Tarot* portrays new styles, new sentiments, new ideas, and new hopes for a new aeon.

Each deck has historical value and personal value. What I might find to be magnificent and intriguing, you might find dull and lifeless. That is why I strongly suggest that you find a deck you like and use it on a regular basis. Once you have a basic familiarity with the Tarot, add other decks to your collection and work with them. You will see that your readings—and your magic—will be slightly different depending on the deck you use.

These four Tarot decks are different from each other, yet they all have the ability to touch people with their symbols and depth. Other decks are good, too, and if you prefer another, that is fine. However, I’ll be using these four decks, and you may find that their symbolism

is a bit different from another deck you might use. If you are using a different deck, look at the symbolism on those cards. Determine what it means to you. Go with that meaning rather than anything you read here or anywhere else.

I hope this book will introduce you to many new ideas, which means I really won’t have time to review old ideas with you. Again, this book is about far more than giving Tarot readings. You will not need to know how to give a Tarot reading in order to use this book. However, I hope you will use one or more of the books in the bibliography and learn how to give yourself a reading. You will find that it can improve your life.

Magic—What It Is, and What It Is Not

I imagine that you have seen a movie (or read a novel or comic book) where a young boy fumbles through the pages of a huge tome, haltingly calls out some words (half of which are mispronounced), and a crack opens in the earth followed by the escape of horrifying demons.

If this were accurate, every book on magic would be kept under lock and key! Even then, the world would be filled with people conjuring up those demons. Obviously, magic doesn’t work that way.

Magic is the ability to make desired changes in your life controlled by your will. I would add to this definition that usually we mean that this is done by means not commonly understood by Western science. Here are some basic principles of magic, which will make it easier to understand.

1. *Every action has a magical reaction.* That means that we are doing magic all the time. However, most of the time we negate the magic because we don’t understand the basic principles of magic. For example, if you do a ritual for improved finances but then spend most of your day bemoaning your debts, bills, etc., the amount of time spent focusing on your lack of money counters and overcomes your short ritual. Magicians, aware of this principle, try to avoid the countermagic of negativity.

2. *Magic requires the creation, manipulation, and direction of magical energy.* In this book you'll learn more about that energy and how to do these three things.
3. *Creation on the spiritual plane leads to creation on the physical plane.* People have all sorts of names for the nonphysical areas of the "multiverse." Some say that in addition to the physical plane of the multiverse (the many levels of the universe we live in), there are three, seven, ten, thirty-three, or more nonphysical planes. Because we're not working here with all of the fine differences between the levels, we can just call the nonphysical areas of the multiverse the spiritual levels, or astral plane.

The astral plane is the plane of formation. It is on this plane that anything you desire must first be created. The natural result of creating something on the astral is that it manifests in the physical. An example of this is the executive who imagines or visualizes what he wants his business to do. That is an act of putting the goal or desire on the spiritual plane. Then he works toward achieving that goal. That generates and directs the energy. The result is success. That process is the essence of magic.

4. *Find the source.* If you do a ritual for \$5,000 because you need that much money to get a car, you are telling the natural forces of the universe that the *only* way you will accept the car is through a lump of cash. It also means that you will not possibly get a better car, receive it as a gift, have someone give it to you on a permanent loan, etc. I suggest that you find the source—get down to what you really want or need—and do magic to get that (in this case, the car), not something in between that will only get in the way of magical success.
5. *Magic is magic.* You may hear people talking about white magic, black magic, green magic, and magic of every color under the sun. While this may help communicate the style of

magic you are doing, magic itself is neutral. If you want to hurt or help someone with magic, you will use the same techniques but with a different focus.

Why shouldn't a person do magic that might harm another? Because every action has a magical reaction. If you do something negative, eventually that negativity will come back to you. There may be times when you consciously choose to do something negative, realizing that it will cause problems that will have to be addressed at some time in the future. But that is a rare situation. Usually, I prefer to:

6. *Look for the third option.* Your neighbor plays loud music and has wild parties that keep you up late (and he doesn't even have the decency to invite you!). You might think, "Wouldn't it be wonderful to do something that would stop him?" I suggest that instead of doing a magical rite that is negative, turn it around. Do some magic that will get him a great job that starts at 6:00 A.M. You've helped him and given yourself peaceful sleep. Or, better yet, do some magic to get yourself a better place to live.
 7. *Magic is a science and an art.* This may be the most important principle for you to understand. As you know, some people are naturally talented at a certain art. You sit down and draw stickmen, she sits down and—with no training—draws beautiful horses. Many of us became turned off to art because our untrained skills paled in contrast to people who were naturally gifted.
- But if you trained and practiced, you could become a great artist while the horse-drawer would still be drawing horses. Drawing is both an art (which comes from within) and a science (in that you can learn it). The same is true of magic. You may find that some people are naturally gifted, but if you are willing to practice, you will have absolutely no trouble becoming just as good a magician as anyone else.

If you picked up this book with a certain question on your mind, here is the answer: *Yes! You can do magic!* You'll learn how on the following pages.

Why Do Magic at All?

Magic is a great way to help you achieve your physical and spiritual goals in life. But why bother? There are other ways to achieve success in life (however you define that). I think that there are two very deep and important answers to this question.

First, magic is a skill that everyone can develop to improve their lives. Because it deals with questions of spirituality, those who want to control or limit your spirituality also attempt to limit your access to change, your access to magic. But in spite of these limitations, magic is your birthright! You have every right in the world to accomplish everything you can and to become whatever you want to be. Magic can help you achieve this. All you have to do is practice.

The second reason to do magic has to do with the future. When you run, changes occur in your body. Adrenaline flows. Your heart speeds up. A group of chemicals known as endorphins are created, which function to make you feel better, get rid of pain, and more.

Everything you do has an effect on your body. Some effects are temporary, but some are permanent. More and more, we are discovering that our DNA and, most importantly, the DNA in our reproductive system, is not always perfectly reproduced. Errors occur resulting in everything from incredible geniuses to stillborn fetuses that could not have developed properly.

By doing magic, you are making changes in your life that are physical and spiritual. These changes will alter your body. People will ask if you lost weight, got a new dress, had a facelift, etc. They won't know exactly what it is, but they'll know that you are different, and the difference is positive. This difference can be passed on to your children.

Even if you don't have children, this difference can be passed on. In his book *A New Science of Life*, Dr. Rupert Sheldrake, former director of studies in biochemistry and cell biology at Cambridge University,

calls this the theory of "morphic resonance." The basic concept of this, which he has proved through experimentation, is that living creatures have energy fields, and these fields affect the energy fields of others, even at a great distance.

Thus, your practice of magic will not only improve your children, but it will affect the children of others. Practicing magic allows you to give the future of humanity a leg up on our continued path for mental, physical, emotional, and spiritual improvement.

Questions for Chapter One

1. How much experience do you have with the Tarot?
2. Do you consider yourself to be a Tarot novice, expert, or somewhere in between? Why?
3. Why do you think the Tarot works as a tool for divination?
4. Where do you think the Tarot began? Does it matter to you?
5. Which Tarot deck(s) will you use to go along with this book? Why?
6. Are you a syncretist? Why or why not?
7. What are your favorite symbols in the Tarot? What do they mean to you?
8. Did this chapter change your notion of what magic is? How?
9. Are there any principles of magic not included here that you think are important?
10. Have you ever done magic of any kind? If so, did it work? Why do you think it worked or failed?
11. What does the expression "Magic is magic" mean to you?
12. Do you approach magic from an artistic point of view, a scientific point of view, a combination of the two, or in another way?

TWO

TAROT SPELLS

What Is a Spell?

According to Raven Grimassi's *Encyclopedia of Wicca & Witchcraft*, a spell is a simple act that combines magical power with a focused mind. This causes a change in the astral plane, which results in changes on the physical plane. This is the same as magic principle 3 in the previous chapter.

Grimassi goes on to say that there are four basic elements used in casting spells: candles, oils, incense, and flames, which represent the magical elements earth, water, air, and fire, respectively.

It is important to note that the four magical elements (actually, there is a fifth element, spirit) are not elements in the same sense as copper or hydrogen. Rather, each represents relative amounts of moisture and temperature. Fire is hot and dry. Air is hot and moist. Earth is cold and dry, while water is cold and moist. These elements and their qualities are archetypes. Nothing, not even the core of the sun, is pure elemental fire. Every physical thing is composed of a combination of these elements. That is why they are used so frequently in magical rituals, including spells.

But there is more to it than just the elements. Grimassi says, "Visualization of the desire is essential in spellcasting. Concentration is also very important because it fixes and binds the energy to the desired image. Symbolism is also essential in the art of spellcasting . . .

"Once the work of a spell is completed a symbolic act of release must be performed. An example would be to visualize a sphere of energy forming between one's palms like a balloon of light. Then, using the imagination, the balloon is projected off in the ether or the direction of the spell's target" (341–42).

In Scott Cunningham's book *The Truth About Witchcraft Today*, he concurs with Grimassi, but makes the requirements to do a spell even simpler: "The spell is at the heart of folk magic. It is simply a ritual in which various tools are purposefully used, the goal is stated (in words, pictures or within the mind), and energy is moved to bring about the needed result.

"Spells can be as simple as reciting a short chant over a fresh rose while placing it between two pink candles in order to draw love; forming and retaining an image of the needed result in the mind; or placing a quartz crystal in a sunny window for protective purposes" (17).

I think it is clear from these two sources that there is no ultimate standard as to what makes a spell, but I'd like to try to refine some principles from these concepts:

1. A spell is a simple ritual designed to make some sort of change in the physical world.
2. Props or just visualizations can be used in spells.
3. Although there are lots of books that give spells, most omit the important part: raising and directing energy (see magic principle 2 in the previous chapter).

In order to do a Tarot spell, we simply add a Major Arcana card (or, in the case of a Waite-like Tarot such as the *Universal Tarot*, either a Major or Minor Arcana card) to the mix as a basis for symbolism, concentration, and visualization.

There are usually only a few basic reasons why people do spells. Some of them include love and romance, health and well-being, money

and career, and travel. Although there are many other potential uses for performing a spell, these are the ones I'm going to focus on. However, you'll have more than enough information on how to create a spell for any reason before this chapter is over.

Before I explain how to do a spell, there are two other things that are important to learn. First, what do you say? Second, how do you raise and direct magical energy?

Secrets of the Spell

Many people like to use poems for their spells. I have long seen a spell that used the tying of knots, where the words go along with each tying:

This is number one.

The spell has just begun.

This is number two.

Let this spell be true . . .

If this works for you, fine. By all means use it. For me, such rhyming doesn't work. It makes me think of the monotonous camp song "Ninety-nine Bottles of Beer on the Wall" or the "This Little Piggy" recitation sung to infants as you count their toes. The reason that many people use such rhymes is because we are brought up to believe that poems must rhyme. They don't.

Although it is true that most poems do rhyme, others use different methods of achieving their goals. Specifically, the goal of a poem is actually to get as much information as possible into as few words as possible. Carl Sandburg's famous poem "Fog" begins:

*"The fog comes
on little cat feet."*

It doesn't rhyme, but it makes you think emotionally about the nature of fog, how it moves forward like a cat, silently stalking its prey.

So, what you say doesn't have to rhyme, although it can if you want it to. What you say, however, should be meaningful to you, highly emotional, and from the heart. Let's say that you want to do a spell to

bring love into your life. The words to go along with the ritual work could be:

*My heart is cold and I am lonely.
Can you feel me?
I know you want me as much as I want you.
Can you feel me?
Lover, heed my call!
My unquenchable love fires me with passion.
My passion requires you and me together.
Feel my love. Feel my need. Feel my heart.
Come. Come. Come. Come.
Come to me, beloved, come. Come. Come. Come.*

Or perhaps you would prefer words that do rhyme:

*From out of the depths of my heart and my soul,
My love sings to you, "Come! Let us be whole."
Let us feel love and passion and joy,
Let us dance and make merry, boy and girl, girl and boy.
And if you are the right one for me,
Let us stay together through eternity.
The energy rises, feel the power in me roil,
Let this spell be cast. It is the will of my soul!*

Which one of these is better? The best one is the one that works for you. I have no doubt that you can come up with spells that are every bit as good—or much better—than these. Come from your heart. That's the only thing that matters.

Generating Magical Energy

There are numerous ways to generate magical energy for use in a spell. These include breath work, dancing, running, concentration, visualization, sexual excitation, chanting, and many more. For the spellwork demonstrated in this chapter, we will be using a combination of setting the mood (with candles, incense, etc.), intense concentration (on the card), chanting (the words of the spell), and finally breathwork (sending the energy out with a long exhalation).

This may seem like a lot, but it includes the theory with the technique. Once you understand the theory, the practice will become surprisingly easy, almost second nature.

There is just one other thing to share before going into the actual spells, and that is the color correspondences. It is your way of determining which color of candles and which scents to use for any ritual. Unfortunately, there are differences of interpretation from source to source. However, the following are the associations I like to use. They are adapted from the works of Ray Buckland and the Golden Dawn tradition.

Color

Black	Evil, loss, discord, confusion, destruction (Note: Burning black candles helps eliminate these qualities.)
Gray	Cancellation, neutrality, stalemate, reversal
White	Purity, truth, sincerity, honesty, ethics, divine power
Pink	Honor, love, morality, friendship, remembrance
Red	Strength, health, vigor, lust, power, war
Orange	Encouragement, adaptability, stimulation, attraction
Yellow	Attraction, persuasion, charm, confidence, ego
Greenish-Yellow	Sickness, cowardice, anger, jealousy, discord, anger
Green	Finance, fertility, luck, plants, money
Light Blue	Tranquility, understanding, patience, health, kindness
Dark Blue	Impulsiveness, depression, changeability, travel
Purple	Tension, ambition, business progress, power, royalty
Brown	Hesitation, uncertainty, neutrality, stasis

Astrological Sign

Aries	Red
Taurus	Red-orange
Gemini	Orange
Cancer	Amber
Leo	Greenish-yellow
Virgo	Yellowish-green
Libra	Green
Scorpio	Greenish-blue
Sagittarius	Blue
Capricorn	Indigo
Aquarius	Violet
Pisces	Dark red

Day of the Week

Monday	White
Tuesday	Red
Wednesday	Orange
Thursday	Blue
Friday	Green
Saturday	Black
Sunday	Yellow

Planning a Love Spell

As with all spells and magic, a bit of preparation is needed. Love spells are very popular, but most people think of them as the type of spell done by someone really nasty on the coolest person around. I suppose if you wanted to use these techniques for this purpose you could do so, but I'm going to advise against it for a couple of reasons.

The most important reason is the simplest: *It's wrong*. You would be forcing someone to do something against his or her will. So let's turn it around. How would *you* like it if the nastiest person around cast a spell to make you love him or her? I know I wouldn't like it, and I doubt that you would, either.

Forcing someone to do something against their desires will eventually come back to haunt you by way of negative karma. Karma is the notion of cause and effect. You do something good and, eventually, something good will come back to you. Do something bad and, eventually, something bad will come back to you. This goes back to magic principle 1 and is the reason for magic principle 7 in the previous chapter. The karma does not necessarily affect you in the same way as what caused it. If you kick somebody, it doesn't mean that twenty years from now somebody will kick you. However, you will eventually feel the result of your action.

Perhaps the biggest reason not to do a love spell on someone is that it is ultimately self-defeating. You would always know that the only reason that person was with you was due to the spell, not because he or she loved you.

So how can you do a love spell? The answer is simple. Instead of doing a spell on someone else, do a spell on you! Make yourself more attractive to the type of person you would like. That way, if a person who might normally ignore you but would be ideal for you is walking by, the spell will cause that person to notice you.

You don't force that person to do anything. You simply are using magic to help that person become more aware of you and your lovability. If that person chooses to be with you, it is his or her own free will. In a sense, a good love spell is like great advertising. It says, "Here I am! Pay attention." Done properly, your target market will do exactly that.

Gathering the Tools

The next thing you need to do is gather your tools. If you are following a Pagan path, you will probably want to get a black candle and a white candle to represent the God and the Goddess, respectively. Some people prefer to use gold for the God and silver for the Goddess, but these colors may be hard to find. You may omit them if you are

not a Pagan. You will also want to get a candle of the appropriate color for the day of the week on which you are doing this ritual. Likewise, get a candle of the color associated with your astrological sign. You will also need a pink candle for love.

Most people do not make their own oils. Instead, they buy them at a local shop. If your shop doesn't have oils such as "Come to Me Lover," try smelling the oils that are available and pick the one that works best for you. You might even want to mix some scents. For love spells, I like sandalwood, musk, vanilla, patchouli, and amber, but use those that work best for you. Similar scents can be used for incense. You can also use incense sticks. If you don't have a holder for the incense, you can use a small bowl filled with sand or soil and stand the incense in it.

For your final tool, you need to select one Tarot card. The Lovers card from any of the decks would work. If you are using a deck like the *Universal Tarot*, the Two, Six, or Ten of Cups could work on a general level. If you are a man trying to attract someone, the Seven of Pentacles might be appropriate, and if you are a woman, the Nine of Pentacles would be good. Now we are ready to begin.



Nine of Pentacles
Universal Tarot



Seven of Pentacles
Universal Tarot



The Lovers
Thoth Tarot



Two of Cups
Universal Tarot

Tarot Magic Love Spell

1. Begin by doing a Tarot divination to see if it is a good idea to do the ritual at this time. Don't word the question "Should I do this spell?" as that puts the responsibility on the cards, not you. Instead, make your question "What will be the result if I do this spell now?" No matter what the result, you have free will to choose to do it or not. If you do not know how to do a Tarot divination, a reading with any other system will work, too.
2. Assuming that the divination is positive and you elect to go ahead with the ritual, you can use the design shown in figure 1 as a model to lay out your altar. If you do not like this design,

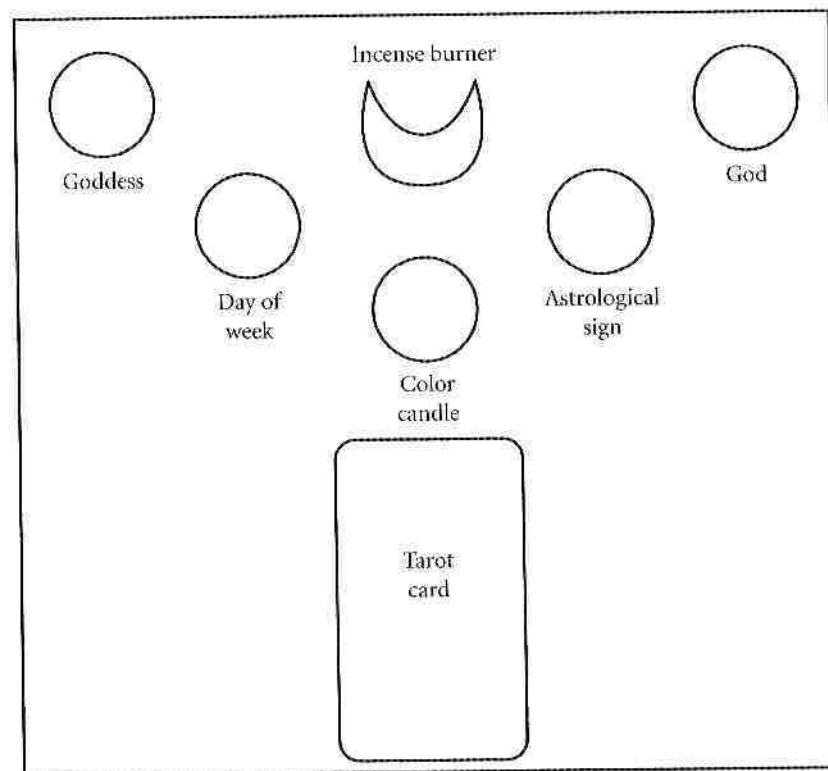


Figure 1: Altar—Top View

- do it differently. If you want to add something to it, go ahead. Traditionally, the altar should be in the east of your area, although some people prefer to place the altar in the north or in the center.
3. Now is the time to banish the room. Begin by lighting the incense. Walk clockwise around the room with it saying, "I banish from this room all unwanted powers, energies, and entities. Be gone! Be gone! Be gone!" Repeat as often as you deem necessary. When you return to the altar, put the incense in the burner. Some people like to circle the room three times. If you want to, go ahead. If you have a different banishing method, such as the Lesser Banishing Ritual of the Pentagram (see chapter 6 or my book *Modern Magick* for details), you could use that, too.
 4. Dressing the candles (figure 2). One of the most popular misconceptions about using candles in magic is the belief that by merely lighting some colored candles, they will have some effect. While it is true that the colors will have some psychological effect, to really get the candles working for you traditionally requires that they be "dressed."
- Dressing a candle is simply a special way of applying oil to the candle. In this example of our love spell, you can either use a general-purpose scented oil or a specialized oil such as "Come to Me Lover." If you want to go all-out, you can also get

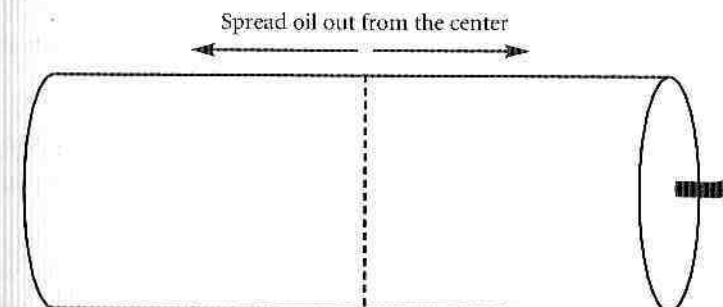


Figure 2: Dressing the Candle

a God oil and a Goddess oil to apply to the appropriate candles as well as an appropriate astrological oil for the sign candle and a daily oil for the day candle. You would then use the specialized oil only on the pink candle, the one for this ritual.

If you do not have these particular oils, I have found that you can achieve a good result by using the same directions but with just the actions and not the oils. Remember, magic is an art and a science. Experiment and discover what works best for you.

Hold the candle horizontally and put a few drops of oil on the middle of the candle. With one hand, spread the oil from the center of the candle toward the wick. With the other hand, spread the oil from the center to the base of the candle. Make sure you turn the candle so that the entire circumference of it has been dressed. As you dress each candle, say a prayer or invocation to the powers of the candle. You may come up with your own or use the following examples. Note that some people prefer to dress the candles before the ritual.

Goddess Candle: *I call on the loving Goddess to give strength to this candle and empower my ritual of love.*

God Candle: *I call on the strong God to enliven this candle and fill this ritual with passion.*

Astrological Sign: *May the powers of the heavens give their influence to this candle and charge this ritual with their strengths.*

Day of the Week: *May this candle reflect the awesome power of the sun as it goes on its weekly path.*

Color Candle: *I charge this candle with all the powers of the gods and my own inner strength to satisfy my wish to bring love into my life.*

As you dress the candles, visualize bringing the powers of what you are describing into the candles. Use your mind, heart, spirit, and soul as well as your actions to dress the candles.

5. (Optional) Light the Goddess and God candles. As you do, ask them to watch over you and provide you with the energy to finish this act of magic. If you wish, you may bless them. Here are some sample blessings that I like to use:

For the Goddess Candle: *Blessings to you, Lady of the Light! Watch over me as you watch over all your sons and daughters. Fill me with the strength to follow this spell to its end. Let your power flow through me and empower this rite. So mote it be.*

For the God Candle: *Blessings to you, Lord of the Light! Watch over me as you watch over all your sons and daughters. Fill me with the strength to do this spell. Let your power flow through me and empower this rite. So mote it be.*

Of course, this is an optional step because you would use it only if you use God and Goddess candles. If you don't, you won't dress them, either.

6. Light the astrological-sign candle and the day-of-the-week candle. You don't need to bless them, but, if you wish, you can do so.
7. Light the pink candle. Then look at the card intensely. Stare at it. Become one with it. Say one of the spells given earlier, one that you have previously prepared, or one that you make up on the spot. Or use more than one. The choice is up to you.
8. Repeat the words of the spell over and over. Become intensely involved with them. Let your breathing become deeper and faster. The pitch of your voice may rise. You may find yourself saying the words faster and faster. Feel the energy of what you want building and building.
9. When you simply can't build the energy any more, seal the spell by clapping your hands once and saying, "So mote it be!"
10. Now comes the hardest part of the ritual: forget about it! Let the candles burn down, but don't think about the ritual. Not for a second. Not at all. This is because any energy you put into questions like "Did it work?" or "Did I do it right?" takes away

from any energy that was put into the ritual. Know (don't think or hope, but really *know*) that your work has succeeded and that love will shortly be coming your way.

11. Banish the area by going around the room with the incense again, but do so counterclockwise. Or say, "I hereby dismiss any spirits or entities that have been drawn to this rite. Go in peace to your homes and habitations."

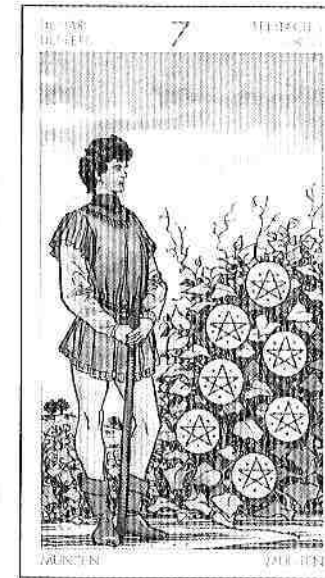
Feel free to modify this spell in any way you wish. The goal here is to point you in the right direction, not to show you the only way it can be done.

One last thing. Don't expect Mr. or Ms. Wonderful to come slashing through the briars in front of your home and find you. Give them a chance to see you and realize you are just what they are looking for. Instead of hiding in your home, go to a place where you can meet people. Libraries, book stores, music stores, occult shops, museums, dances, malls, nightclubs, etc., are ideal places for meeting people. If you like cars, find out where people who like cars congregate. You are far more likely to catch the eye of someone with similar interests than if you stay at home watching television.

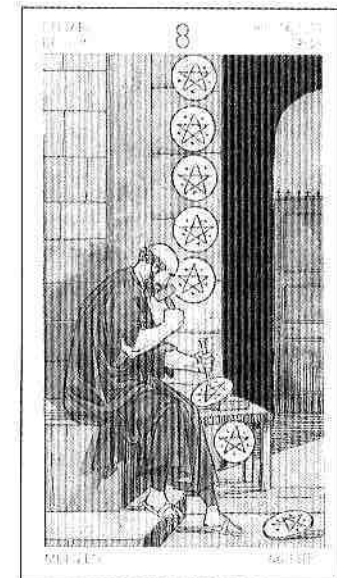
Tarot Magic Career Spell

1. The four candles at the top of your altar are going to be black and white (or gold and silver for the God and the Goddess), the color of your astrological sign, and the color of the day of the week. The color candle for a better job is green. However, use your imagination! If you want a job where you manage others (have power over others), use a green candle and a purple candle. If you want a job that is easy on your health, use a green candle and a light-blue candle. If you want a job where you will travel, include a dark-blue candle next to the green one. Put them next to each other as you see fit.

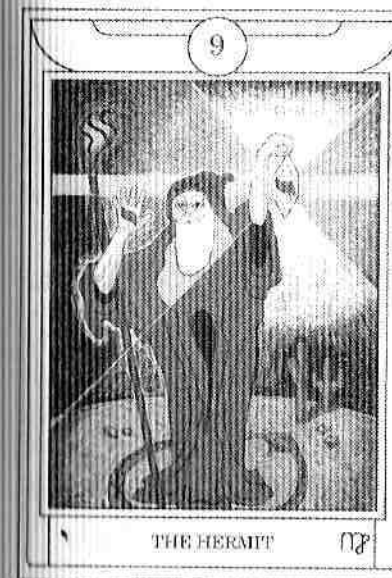
Choose an appropriate card. Do you want to work alone? Then how about the Hermit? The Ace of Pentacles (the root of all things having to do with the physical plane) would be appropriate, too. From the *Universal Tarot*, I think the Seven or



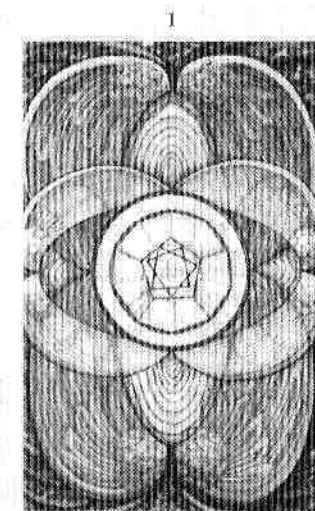
Seven of Pentacles
Universal Tarot



Eight of Pentacles
Universal Tarot



The Hermit
Golden Dawn Magical Tarot



Ace of Disks
Ace of Pentacles (Disks)
Thoth Tarot

Eight of Pentacles has nice symbolism. The Seven shows a man who has grown a great deal through his own work. The Eight shows a man who is creating his own fortune. Or you might find another card that works better for you.

2. As in the love spell, begin by lighting the incense. Walk clockwise around the room with it saying, "I banish from this room all unwanted powers, energies, and entities. Be gone! Be gone! Be gone!" Repeat as often as you deem necessary. When you return to the altar, put the incense in the burner. Some people like to circle the room three times. If you want to, go ahead. If you have a different banishing method, you could use that instead.
3. Dress the candles. Come up with your own prayer to use while you charge them, or use ones similar to those used in the love spell, such as:

Goddess Candle: *I call on the loving Goddess to give strength to this candle and empower this ritual to bring me the job I want.*

God Candle: *I call on the strong God to enliven this candle and fill this ritual with passion.*

Astrological Sign: *May the powers of the heavens give their influence to this candle and charge this ritual with their strengths.*

Day of the Week: *May this candle reflect the awesome power of the sun as it goes on its weekly path.*

Remember to visualize the desired energies flowing into the candles as you dress them.

4. Light the candles. Scott Cunningham used to hold a match above his head, light it, and bring it down to the candle. He told me that it represented bringing the energy of the God and the Goddess from above down to the candle. You can use the same blessings for the God and Goddess candles as in step 5 of the previous ritual.

5. Light the color candle(s) and stare intensely at the card. As you do, recite the words of the spell that you have made up or have adapted from the words below, or simply use the following spell:

Money is energy. Money is time. Money is power.

Let me earn it!

The job, the position that is coming to me

Uses my talents and skills.

It pays me fairly. Let me work! Let me work!

This job is now mine. The salary is fine.

Let me earn it.

Let me earn it.

Let me earn it!

6. Repeat the spell as you gaze at the card. Let your breath come faster and deeper. Mean it with every fiber of your being. Mean it with every word you say. When you can do no more, clap your hands and say, "So mote it be!"
7. Banish as before and forget about it. Don't forget to apply for jobs, too!

Tarot Magic Safe Travel Spell

By now you should be getting the hang of this. For a safe travel spell, you would use the God and Goddess candles, the candle for your birth sign, and the candle for the day on which you are doing the ritual.

On what day are you going to begin your travel? Right below the astrological-sign candle, add a candle for the astrological sign under which you will be leaving. Right below the day-of-the-week candle, add a candle of the color for the day of the week on which you will be starting your trip. So those basic four candles are expanded to six.

For the candle that will be the color of the spell, what color should you use? Use your imagination.

Dark blue—for travel; add to that:

Light blue—for health and safety.

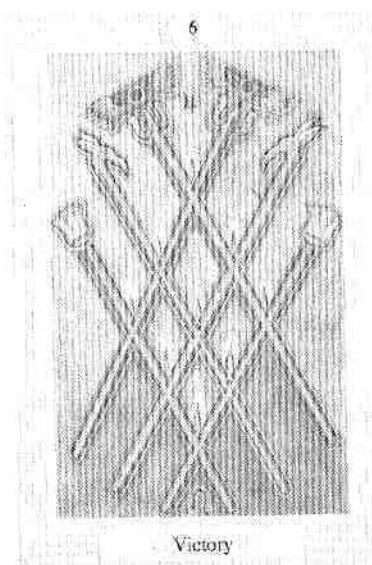
You might also want to add:



The Chariot
Golden Dawn Magical Tarot



The Fool
Universal Tarot



Six of Wands (Victory)
Thoth Tarot



Knight of Wands
Thoth Tarot

Green—to make it a financial success.

Orange—if you are going to encourage others to do a better job.

Red—if you are looking for some lusty romance on the trip.

Use the colors that you think are appropriate. Also use the same banishing and charging. For a Tarot card, you might choose the Chariot (especially from the *Golden Dawn Magical Tarot*), the Fool, the Six or Knight of Wands, or another card that you prefer.

You could come up with your own words for the spell, modify the words below, or simply use these:

Asia, Africa, India, France.

Australia, America, and Europe.

I dance between continents, fly between states.

Let my trip be pleasant and safe.

Tarot Magic Healing Ritual

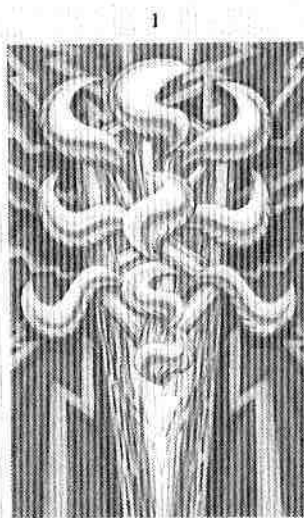
Now that you understand the pattern, designing a healing ritual should be simple. For the color candle, choose light blue. For the card, there are many options, depending on the illness. For female infertility, you might choose the Empress from the *Golden Dawn Magical Tarot*. For male infertility, you might choose the Devil from the *Thoth Tarot*. Surprisingly, to end a physical ailment and break through to a new level of health, the Death card might be appropriate. Do you need more energy? Try the Ace of Wands. Do you have a fever? The cool waters shown in the Temperance card might suit you.



The Empress
Golden Dawn Magical Tarot

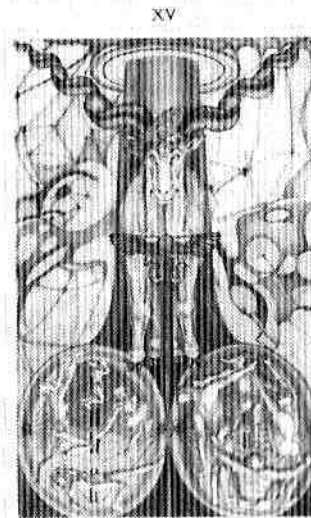


Temperance
Universal Tarot



Ace of Wands

Ace of Wands
Thoth Tarot



The Devil

The Devil
Thoth Tarot

If you want to do this ritual for someone else, instead of using a candle with your astrological sign, use one with the color of his or her sign. Next to the Tarot card you might also have a photo of the person. Finally, be sure to ask the person if he or she would like you to do the healing. The person may have objections, in which case, do not perform the ritual. Let the person heal as he or she chooses.

Questions for Chapter Two

1. Can you write out every step of the spell for safe travel? Do it.
2. What other Tarot cards do you think could be used for healings? What cards would you use in rituals for ending arguments or finding someone or something that is lost? Would you do anything different with the candles?
3. Why do you think it is important to forget about a spell after you have finished it?
4. Do you have a place where you can get incense, candles, and oils?
5. If you were going to do a spell right now, what would it be for?
6. Can you write a poem that has nothing to do with magic but is meaningful to you? Do it. Can you write one that doesn't rhyme? Create one like that, too.
7. Sometimes, when candles burn down, they leave wax unburned. When that happens, it may be possible to see symbols and images in the melted wax. It is actually possible to do a divinatory "wax reading" in this way. Can you burn a candle all the way down and give yourself a reading? Try it. Hint: It helps if you burn the candle on a flat plate rather than in a holder. If the candle wobbles on the plate, drip a bit of hot wax from the candle onto the center of the plate and then quickly put the bottom of the candle on the hot wax. This will firmly attach the candle to the plate.

THREE

ASTRAL PROJECTION, PATH- WORKING, AND THE TAROT

Go to any bookstore and you are likely to find several books on astral projection. They typically give reasonable exercises and techniques to allow your consciousness to leave your physical body and enter the spiritual world known as the astral plane. Then they say look around, have a good time, visit a friend, have astral sex with someone else who is on the astral plane, and so forth. These purposes seem rather mundane and not very spiritual, magical, or purposeful.

Yet many of the more in-depth books on occultism claim that the ability to project to the astral plane is important. Buy why? To visit friends? To have astral sex? Or is there more? *Indeed there is!*

As I wrote in magic principle 3 back in chapter 1, "Creation on the spiritual plane leads to creation on the physical plane." This spiritual plane is a nonphysical level of reality. In our normal consciousness we generally can't see it, taste it, touch it, or smell it. Sometimes it comes through when we hear our name called but nobody is there (it was called by an astral entity). Some animals are capable of seeing things on the astral plane—have you ever seen a cat follow some invisible thing with its eyes

and then start swatting with a paw at “nothing”? And often people can see a part of our bodies that extends beyond our physical presence: the aura. This, too, exists on the astral plane.

You have, no doubt, heard that we each have an astral body to go along with our physical body. In fact, all things on the physical plane have astral doubles. Many people tend to think that we have an astral body because we physically exist. Actually, it is the other way around. We first exist astrally, and then something physical results. If we create something on the astral plane, it, too, must eventually manifest on the physical, material plane. This is a key principle of magic.

One of the keys to magical creation on this spiritual level is realizing that in some dreams you experience being on the astral plane. Our dreams are related to our subconscious. Therefore, our subconscious is a link between the astral plane and the physical plane. If we put an idea into our subconscious, we are also putting it into the astral plane. This must eventually manifest on the physical plane. This is magic. But how exactly can we do this?

By saying certain phrases over and over, we can, in a sense, “program” the subconscious to create something on the astral plane. This is called *positive affirmations*. For example, if you say, “I am re-creating myself as a person who is desired by the opposite sex” repeatedly, you are doing a conscious act. As a result of repetition, this message “sinks” into the subconscious where your higher self works on it, including sending the instruction to the astral plane. Eventually, you start finding people attracted to you. The message sent to the astral manifests on the physical. The magic works.

By using the mind to repeatedly “see” situations as we would like them to be, we present those images to our subconscious. These images, in turn, become established on the astral plane. This is called *creative visualization*. It should be noted that many people don’t actually “see” the situation, but are simply sure beyond any doubt that it exists. This is enough for the technique to work and magic to happen.

There are many techniques for positive affirmations and creative visualization. Sometimes they’re given different names. They all can work. But there is another way to access and program your subcon-

scious that may be even more direct: you can consciously go to the astral plane and create what you need. This is one great magical goal for astral projection. So now that we know why astral projection is an important magical technique, we’re left with a few questions:

1. How do we astral project?
2. How do we navigate the astral plane?
3. Once in the right location on the astral plane, how do we create something for manifestation on the physical plane?

Keys to Astral Projection

There are many excellent books available on astral projection. Two of my personal favorites are the *Llewellyn Practical Guide to Astral Projection* by Melita Denning and Osborne Phillips, and *The Art and Practice of Astral Projection* by Ophiel. There is no way I could give all of the information contained in one of those books in just part of a chapter. However, there are keys to astral projection that I want to share and that I hope will make astral projection easier for you to accomplish.

1. *Astral projection is safe and common.* You do it in many dreams. You do it in daydreams. How can it be that something we safely do all the time is somehow dangerous when we put our conscious mind in control of it? Yes, there are some authorities who use intimidation to try to prevent you from experiencing the liberating experiences of astral projection. They warn that if something happens to you on the astral plane, it will harm you on the physical plane; or that if your “silver cord” that connects your physical body to your astral self is cut, your soul will leave and you will die. And what if somebody hurts your physical body while you have projected out of body?

Now here’s the truth: If something shocking happens to you while you are on the astral plane, your consciousness will snap back to your body. You don’t die. At most you’ll have a headache (this is called the “astral whiplash effect”), which will either go

away after a night's sleep or, if you immediately project back to the same place you were at on the astral plane when the event occurred and return normally (more on the map for this later), you will have no problem at all.

What happens if someone nudges you or moves you when you're asleep? You wake up, of course. If your body is moved or put in a painful condition while you are astrally projecting, you will do the same thing—you will come back to your body and awaken.

The silver cord that connects your physical body to your astral body is not a rope or wire. It is more like a gaseous tube that moves and stretches very easily. Try to cut it and it will simply flow around the cutting tool. Consider this: About half of the people in the world are sleeping at any one time. A portion of them are doing dream work on the astral plane. It makes sense that a number of these people might accidentally cut their chords. Perhaps some entity on the astral plane attempts to cut the chord.

So why aren't more people dead? The answer is that it is very difficult to cut the silver cord. Fears of it tearing, being broken, etc., have no basis in reality. Is it possible to consciously decide to cut the chord and leave this incarnation? Yes. But you really have to try hard to do it. It doesn't just happen by chance.

2. *You have to want it.* Until astral projection at will becomes second nature to you, you have to really want to project. I mean you have to *really* want it. You have to focus on it until it becomes the only thing you want in the universe. It may (in fact, it probably will) take practice to develop this strong a desire.
3. *Visualization is the key.* There are two primary ways to astral project. The first is to visualize an astral double. Then, as a result of desire and will, put your consciousness into that double. From there you travel through the gates, doors, or curtains that lead to the astral plane. The other way is to simply visualize yourself going through the pathway to the astral plane. This is a technique that has been used by shamans for thousands of

years. The sound of a steady rhythm can help in this process. Ancient shamans had drummers who would do this. Modern shamans often use recordings of drums. At the current time, many dance clubs and "raves" play a genre of music known as *trance* so that people can fall into an altered state of consciousness and enter another level of reality, the level of the astral plane. The tempo of trance music ranges from about 128 to 150 beats per minute. This is in the speed range of shamanic journeying, which uses a rate of one to three beats per second.

4. *Is the astral temple for you?* One of the things that many people like to do is prepare an "astral temple." This is an idealized place, sort of an antechamber to the astral plane per se. It is a place of safety and comfort, a refuge during your astral travels from the stresses and strains of your daily life.

The creation of the astral temple is again done through visualization. Does it have an altar? Pillars? Candles? Torches? Is it outside in a forest glen? Are there chairs? Just visualize the scene in your mind. Make it as real as possible. If you can't actually "see" it in your mind's eye, that's okay. Just be absolutely sure that, if you could see on the astral plane, it would be visually precise and real.

Then, when you get ready to project, your first location is always to your astral temple. It is also the last place to go before you return to your body.

5. *Always allow your astral body to return to your physical body.* This is typically accomplished by finding your physical body, turning around, and sinking into it so that your astral form becomes one with the physical.

A Map of the Astral Plane

Once you project, the next step is to travel on the astral plane. To do this, of course, you need a map. The best-known map is the Kabbalistic Tree of Life.

The most common version of the Tree of Life is shown in figure 3. It is not the earliest version or the only version, but because it is the most common, it has the greatest number of people working with it. As such, it has developed a reality that, in my experience, supersedes the others. However, once you learn to work with this version, I encourage you to explore the others.

The circles on the Tree are called *Sephiroth* (pronounced "seph-ear-oh" in modern Hebrew). Each individual one is called a *Sephira*, which has no direct English translation. Many people, because of the appearance of the image, refer to them as "spheres," but this is not a translation of the term. It most closely means "numerical emanation." This emanation is considered to be a direct outpouring from God.

In the diagram you will note that there are ten Sephiroth numbered from one to ten. There are another twenty-two paths between the Sephiroth. Number one is at the top of the Tree and is considered closest to God. The energy from God fills the Sephira until it overflows, goes down the paths on the Tree, and then fills the next Sephira. This continues until a balance is reached in the bottommost Sephira at the nadir of the tree.

Thus, the Sephiroth function as *way stations*, stopping points that each have a different form of energy. Each one of the way stations is a different spiritual area or level in the astral plane. The paths on the Tree are the way we get from one level to another.

By now, you may have realized that the twenty-two paths on the Tree can be represented by the twenty-two cards of the Major Arcana. The most common version of the way they appear on the Tree of Life is shown in figure 4. Now you need to know the way to put this all together into one usable technique combined with one additional secret.

A Technique of Astral Projection

1. *Preparation.* Begin by finding a comfortable place. I suggest that when you begin your practices, you should use a chair rather than lie on a bed or sofa as it can become easy to fall asleep when you are prone. If you like incense, burn some. If

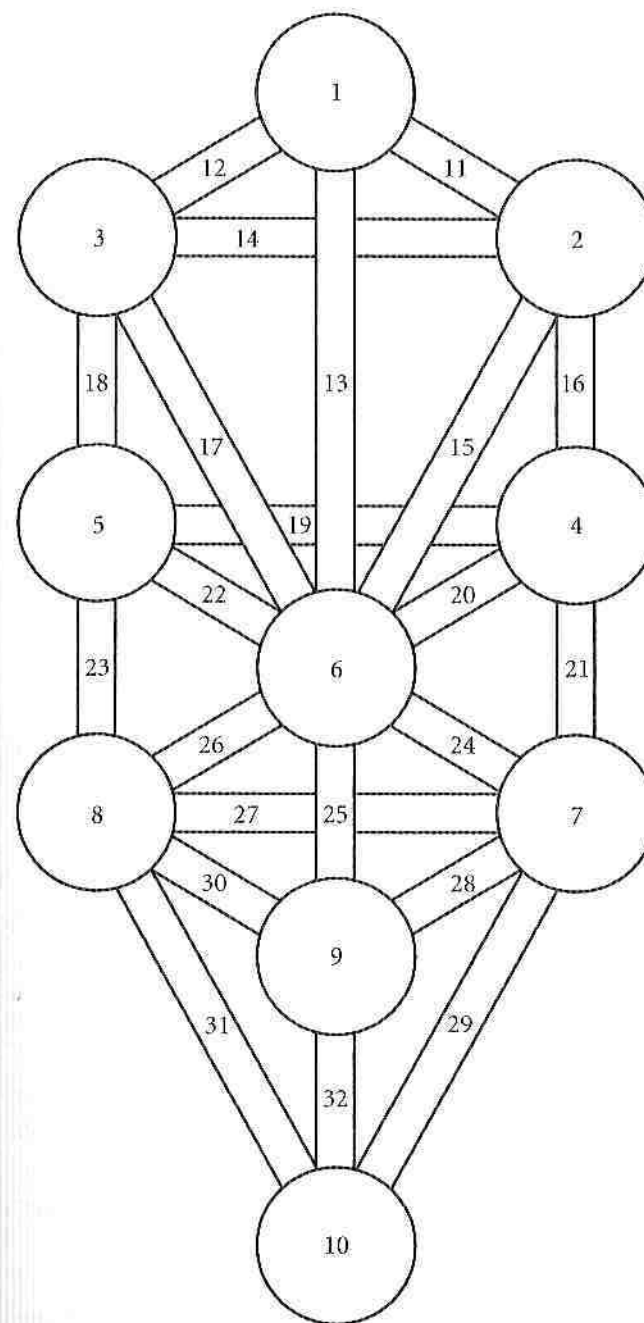


Figure 3: The Tree of Life

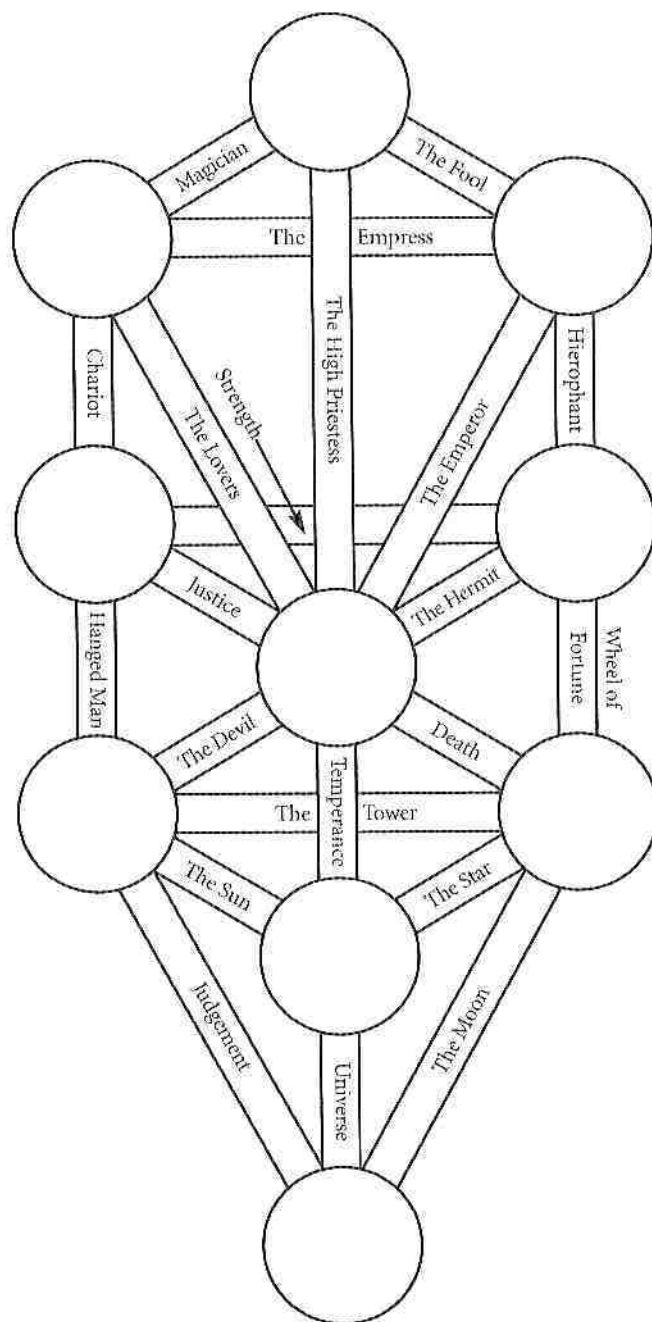


Figure 4: The Major Arcana on the Tree of Life

you like gentle music, put some on. However, be sure that the music “loops” and continues to play. If it suddenly stops, it could jar you out of relaxation and out of the astral plane.

2. *Banishing.* Banish your area. You can use any banishing method you know, including the techniques found in this book.
3. *Declaration.* Stand in the center of your area and declare the purpose of your magic. For example, you might say, “It is my purpose to astral project in order to explore the astral plane and discover my holy guardian angel.”
4. *Relaxation.* Sit in the chair and allow your body to let go and relax. When you think you have achieved a wonderful state of calmness, take three or more slow, deep breaths. With each exhalation, allow your body to let go and sink deeper into the chair. Feel your shoulders drop and let your hips sink into the chair. Become even more relaxed, as relaxed as possible. This is known as a *hypnogogic state* and is similar to the way you feel just before you fall asleep.
5. *Visualization.* Close your eyes and visualize, to the best of your ability, a copy or double of yourself (often called a *doppel-ganger*) standing in front of you. Make it as real and as detailed as you possibly can. If you want, you can make it an idealized version of you—younger or older, bigger or smaller, etc. Remember, even if you can’t “see” it with your inner vision, if you are absolutely positive that you have created the double, this will work.
6. *Transference.* Now, with every fiber of your being, with every bit of passion and desire you have ever had in your life, will yourself (your conscious mind) to take over or go into the double. With practice, you will feel a “change.” It is a sensation or experience that is different for everyone. However, when you feel it, you will know it.

Next, will your eyes to open. If all has gone correctly, you will see yourself sitting in the chair. You will have transferred your consciousness to the double. At this point, several things may have taken place:

- a. *It didn't happen.* The transference did not take place. If this is the case, you have a couple of options. You can close your eyes and repeat the visualization and transference techniques. However, it has been my experience, and the experience of several of my students, that if you do not succeed the first couple of times, it would be better to try again at another time.

Don't be disheartened! What you have done so far will have had an effect on you and will make it easier the next time. Do another banishing of the area and try again in a day or two. Know that you are on your way to success.

- b. *Surprise!* You are so surprised to see yourself sitting there that you snap back into your body. This is what happened to me the first time I successfully projected. I popped awake feeling giddy and silly. If this happens to you, know that you have succeeded to the first level—that of getting out of your body. All you need is more control. Banish the area and try again in another day.
 - c. *Control.* You find yourself out of your body, calm and in control, in which case you can continue on with the astral experience.
7. *Exploration.* Look around you. Study the way the astral plane works. Note that if you will something to happen, it happens. If you will yourself to move, you move. You may wish to create an astral temple, as described earlier. But there is something more important to find.
 8. *Find your guardian angel.* As you explore, you will eventually contact astral entities. When you enter the astral plane, you are on its lowest level. The entities you meet here may be interested in you, and cannot harm you. Eventually, you will find one (or more) with whom you feel an immediate rapport. Ask if they are your guardian angel. Eventually, one will say, "Yes."
- Thank your guardian for watching over you and ask for any information it would care to give you. Listen for a few min-

utes. Then thank the angel and request that it always watch over you, especially when you are on the astral plane. Finally, bid it goodbye.

9. *Return and conclusion.* Return to your room and your physical body the way you came. When you see your body, turn so you are facing the same way it is facing, and sit in its lap. Allow your astral body to merge with your physical body. Consciously will your bodies and consciousness to merge. Take a deep breath and open your eyes. Banish the room. Record your experience in your magical record.

Pathworking

The more you repeat the previous exercise, the better you will become at projection and functioning on the astral plane. Greet your guardian angel often. The next step is to reach other levels of the astral plane.

The technique to do this was traditionally called *pathworking*. However, over the past few decades, any visualized journey has become known as pathworking, so I prefer to call the traditional technique *Kabalistic pathworking*.

Kabalistic pathworking is the key to navigation on the astral plane. So far, we have really just entered the outer edges of the astral plane. If you look at the image of the Major Arcana on the Tree of Life, you will see that the direct path up will take you to the next Sephira. That path relates to the last card of the Tarot Trumps, the Universe, or the World. Take this card from your deck, as we are going to be using it.

1. *Preparation, banishing, declaration, and relaxation.* Do this as described in the previous exercise. For the declaration you could use, "It is my goal to astral project and begin pathworking."
2. *Focus on the card.* Build up a mental picture of the card in your mind.
3. *Visualization and transference.* Do this as described in the previous exercise. Greet your guardian angel. Next, turn away from looking at yourself and visualize the card to the best of

your ability. Most people see the card as a large door or curtain. Will yourself to go through the card.

4. *Observe.* What do you see on the other side? Chances are you will see some sort of path. If you are feeling confident, you will be able to go down that path. Eventually, you will reach a door or gate or blockage through which you cannot pass.
5. *Return and conclusion.* Do this as described previously.

Moving Deeper

The blockage described in the previous exercise is really just the outer edge of the ninth Sephira (you start out in the tenth). How do you get past the block, and what can you do with it? Sometimes, there may even be a group of entities trying to keep you out.

Traditionally, the key to unlocking the blocks and getting past the guards is the name of the archangel associated with the Sephira. Going from the bottom to the top, these are:

10. Sandalphon
9. Gabriel
8. Michael
7. Haniel
6. Raphael
5. Khamael
4. Tzadkiel
3. Tzaphkiel
2. Ratziel
1. Metatron

When you reach that first block, if you ask to pass by in the name of Gabriel, you will be admitted into the next level. At that level, you can see that there are four different paths you could take (including the one you are on), each one associated with a Tarot Trump.

With this information, you can now do Kabalistic pathworking. Use the Major Arcana card as a doorway to each path and the archangelic name as a "password" to the next level, or Sephira.

But why?

Correspondences

Each level, or Sephira, of the Tree of Life corresponds to a variety of concepts. Each area is appropriate for certain types of magic, but no others. These associations were long kept secret by the Hermetic Order of the Golden Dawn, although more and more they are being revealed. The best way to learn them is through your own experimentation and visitation to each Sephira. However, here are some correspondences to get you started:

Ninth Sephira: The Moon; safe journeys; reconciliations; the home; the family; clairvoyance; dreams.

Eighth Sephira: The planet Mercury; business and commercial success; success in schoolwork; divination; writing; bargain hunting; medicine; self-improvement; the mind; communications.

Seventh Sephira: The planet Venus; beauty; love; pleasure; art; music; parties; aphrodisiacs; scents and perfumes.

Sixth Sephira: The Sun; friendship; health; harmony; luck; peace; regain youth; superiors; illumination; promotions; divine power.

Fifth Sephira: The planet Mars; conflict; hunting; energy and vitality; dentists; surgeons and surgery; police; all things pertaining to war; aggression; physical strength; courage; politics; debates; athletics; competition; lust.

Fourth Sephira: The planet Jupiter; speculation; gambling; wealth and abundance; leadership; ambition; career; materialism; poverty (the partner of wealth).

Third Sephira: The planet Saturn; the elderly; reincarnation; endings; real estate; inheritances; esoteric knowledge.

Second Sephira: Radio and television; film; ESP and psychic powers; energy such as electricity and magnetism.

First Sephira: Basic inventions; radiations such as X-rays; the unusual; the distant future; ideas.

You will note that I do not list the tenth Sephira. That is because it is actually our present location on the physical plane. Also note that I name some of the planets, as well as the Moon and Sun. If you are familiar with astrology, you can add concepts associated with them to this list. For a more in-depth explanation of correspondences, see chapter 6.

So, you might travel to the fourth Sephira in order to get information and advice on your career. A trip to the sixth Sephira might help bring harmony into your life. Going to the eighth Sephira (a place I have frequented) can help you with writing and communication.

Exploration

I hope you have begun to understand why astral projection and pathworking are considered so important in the world of spirituality and the occult. It is on the astral plane where you will learn new spiritual secrets and be able to make changes in your life and the world around you—magic. One of the most important things you can do on the astral plane at this stage is to look around. Explore. Discover its vistas and secrets. Learn that if you will yourself to move, you move. You can go from one location to another at the speed of thought (more on this later).

Let us say that you want to help a person heal. What would you do? First, ask the person if he or she would like you to do a “distant healing” for them. As stated previously, some people might object strenuously, in which case you should leave them alone. However, if they give you permission, follow the techniques given to astral project and then pathwork your way to the eighth Sephira. Once there, visualize the image of that person.

See the person as being healthy and vibrant. Cover the person with healing energy. Bathe the person in the healing color of light blue (see chapter 2 for working with color). Remember, what you create on the astral plane must manifest on the physical plane. Finally, tell the image to return to its source and take the healing with it.

Let’s say you want to help a friend get a job. After getting permission, project and pathwork your way to the fourth Sephira. Visualize your friend. Ask the entities of the fourth Sephira to give your friend wisdom. Bathe the image of the person in purple light before telling the image to return to its source.

Perhaps you need a new car. Go to the ninth Sephira and visualize your ideal car and sit in the driver’s seat. Tune in to the smell and feel of the car. Don’t just do this while it is standing still. Tune in to the way it feels when you are driving in it. Bathe yourself and the car in a dark-blue light. Acknowledge that this astral version is manifesting now.

You will run into entities on the astral plane. Some may be astral travelers like yourself. Others may be people like you floating in daydreams or nighttime dreamscapes. Communicate with them. This is not done by talking, but simply by thinking of what you wish to say. Then allow your mind to be quiet while you “hear” what they say in your mind.

Other entities are astral denizens, which don’t have physical equivalents. You can communicate with them, too. Listen to what they have to say. Explore. Discover.

However, I must give you one warning. If any entity on the astral plane gives you advice, take it in the same way you would if someone on the physical plane gave you advice. Would you take financial advice from your uncle who has declared bankruptcy twice? Probably not. Then why take financial advice from an astral entity with little or no financial experience?

By all means, listen to what all of the creatures on the astral plane say, but you don’t have to act on it. You are the one who will suffer if

the stock you buy goes bust, not the astral entity. Before following any advice from an astral entity, check it out thoroughly on the physical plane with people whom you know are experts.

Alternative Projection Methods

The system of pathworking with the use of the Tarot cards described in this chapter includes the traditional set of techniques used in numerous Western magical traditions. That does not mean that they are the only techniques or even the ones that will work best for you.

For example, as previously stated, you can go anywhere at the speed of thought when you are on the astral plane. Why, then, do you have to work your way up and down by way of pathworking? Why not just will yourself to one place and be there? Indeed, at least one author, Kenneth Grant, has suggested that you can vault from one location to another. See chapter 9 for more information on this technique.

If you are in a new house, you will need to turn on the lights at night so you can make your way through the building. You have to learn where everything is. Later, you won't need the lights. Similarly, it is valuable to use the map of the Tree of Life to learn your way around the astral plane. Later on you can bypass pathworking.

One way to do this is to pick a card that takes you into the area of the astral plane—the Sephira—that interests you. Then, after performing the preliminaries, use that card as your curtain or door and move directly to the area you seek.

Many people are frightened that if they get out on the astral plane, they will become lost and be unable to return. Talk to just about anyone who has done astral projection regularly and you will discover that getting back is easy. It's the getting out and staying out that is difficult. When you begin your training, you'll find that you only stay out of your physical body for a few moments before you snap back into it. Your goal, of course, is to extend the duration of the time that you are on the astral plane.

Once you do this, you can try an even more direct method of astral projection. Choose the Major Arcana card you wish to use, then do

only the banishing and relaxation—not the visualization. Next, stare at the card. Allow it to grow in your mind's eye. Eventually it will become a huge doorway or curtain. Then simply will yourself through.

You will instantaneously find yourself where you want to be. Because of your previous training in developing the astral body, it will be automatically created. This can become a very quick way for you to use the Tarot to enter the astral plane.

The Importance of the Paths

Many astral voyagers focus on the Sephiroth. As described in this chapter, they are the focal points for working various types of magic, so you can see why this is true. It is here where you can easily communicate with entities and do magic. Some people use the Major Arcana only for gates between the Sephiroth. If that's all you ever use them for, they will be of inestimable value to you.

But if you look at each Sephira as a stable way station of energy, then the paths that unite them are the changing patterns of energy between them. By simply exploring each path, you can learn a great deal about the energy and meaning of each Major Arcana card.

I suggest that once you have the basic techniques of using the Tarot in astral projection, you spend time on the paths, learning their secrets. You can use the traditional method of pathworking or you can vault to a specific card. Not only can this give you more insight into the meanings of the cards for divination, but it can also help you intuitively understand the changing energies between the planets (of astrology) and improve your self-awareness.

What About the Rest of the Deck?

The positions of the Minor Arcana cards on the Tree of Life are shown in figure 5. Note that there are some Sephiroth with eight cards rather than four: the Kings doubling with the Twos, the Queens with the Threes, the Princes (also known as the Knights) with the Sixes, and the Pages (also known as the Princesses or Knaves) with the Tens.

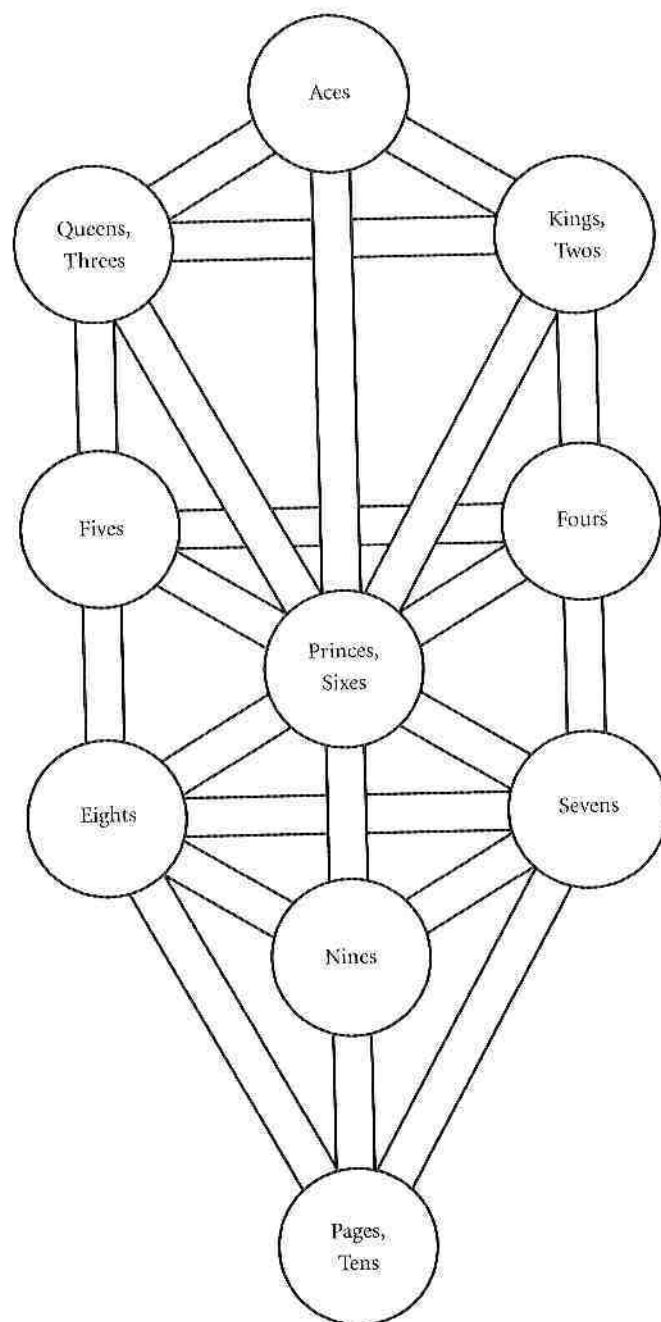


Figure 5: The Minor Arcana on the Tree of Life

In Kabbalistic tradition, there are four levels of existence, or *worlds*. It is quite possible to think of them as four planes. This is their order:

Plane	World	Suit	Meaning
One	Assiah	Pentacles	Active world
Two	Yetzira	Swords	Formative world
Three	Briyah	Cups	Creative world
Four	Atziloot	Wands	Archetypal world

If you use a deck with a symbolic Minor Arcana, such as the *Universal Tarot*, you can visit any of the Sephiroth and discover the secrets of the different levels of the astral plane as indicated by the suits of the Tarot. Merely focus on the image of the card and allow yourself to enter it.

For example, if you need to come up with a basic concept for improving peace, you might want to use the Six of Wands (the Prince of Wands would be more for a person who could supply this information). The sixth Sephira deals with peace and the Wand card brings it to the archetypal world.

Perhaps you want to determine a better way to make money. Here you might journey to the fourth Sephira (wealth) and use the Four of Cups to come up with a creative solution. Manifest it on the astral plane, and it must manifest on the physical plane.

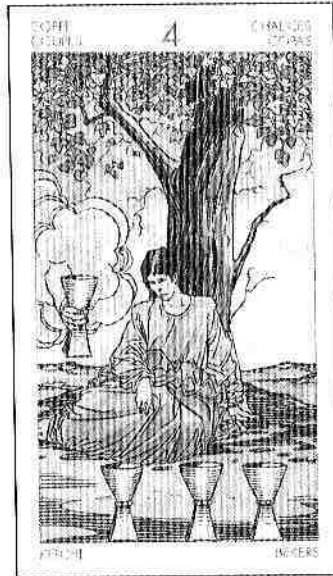
If you want to develop skills that will help you at school, first go to the eighth Sephira (success in schoolwork) and go into the Eight of Swords. Ask the entities you find in the astral version of this card to give you advice.

Let's say you would like to have practical techniques to improve your health. The Sephira you would go to is the sixth one and the card you should enter is the Six of Pentacles.

Figure 6 shows how all of the cards correspond to the Tree of Life. Project up the Tree through the Major Arcana images using the archangelic names to enter each Sephira on the way. Continue up through the imagery of the next Major Arcana cards until you get to your goal Sephira. You may follow any connecting paths.



Six of Wands
Universal Tarot



Four of Cups
Universal Tarot



Eight of Swords
Universal Tarot



Six of Pentacles
Universal Tarot

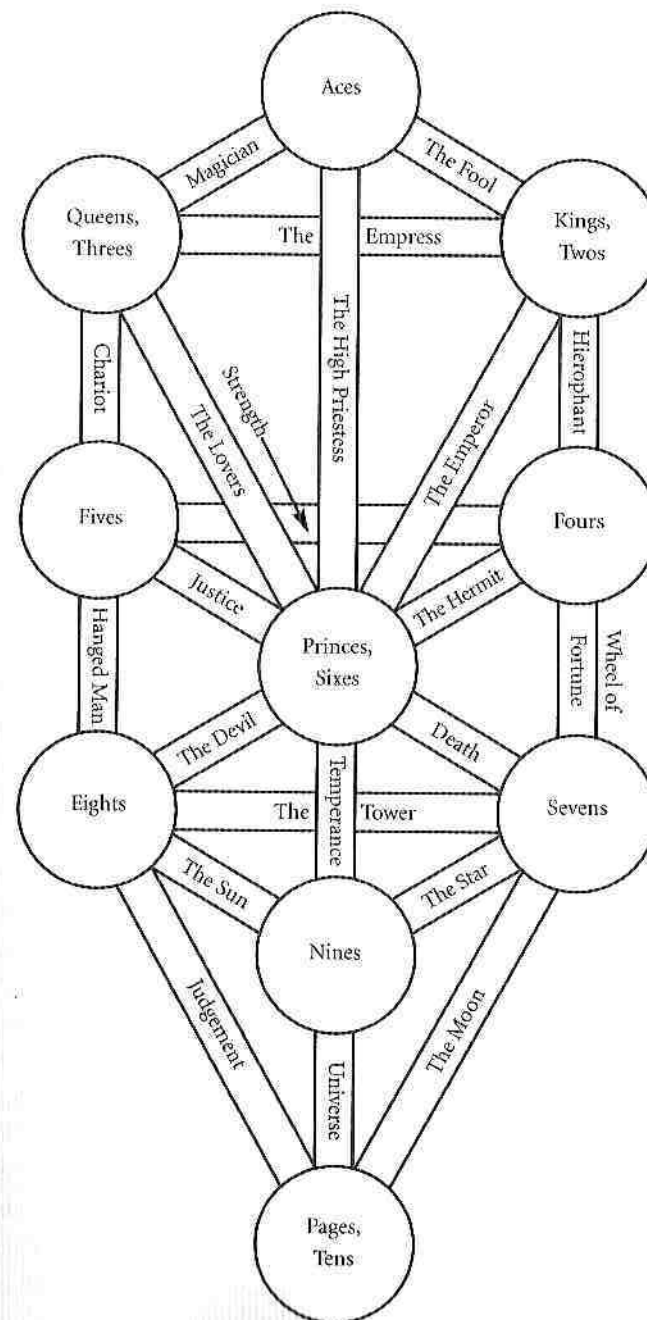


Figure 6: The Full Tarot on the Tree of Life

In the previous example to improve your health, you might project into the Universe (World) card. When you come to a blockage, use the name "Gabriel" to enter. Look around this "way station" until you see a door, curtain, window, image, etc., that looks like the Temperance card of the Major Arcana. You do not need a password, as you are exiting a Sephira, not entering it. Go through Temperance until you come to a block. The archangelic name to use as a password here is "Raphael." Use it to be allowed to enter this Sephira. Then look for the image of the Six of Pentacles and project into it. Mentally, think of your concerns and be aware of anything that could be a potential answer. Return the way you came, and let your astral self be absorbed by your physical body as described earlier. Remember, too, that just because you didn't get an immediate answer does not mean that you won't get one later, perhaps in something you read, during a meditation, in something you happen to overhear or see, or even in a dream.

Final Comments

There are three other considerations to achieving success with magic on the astral plane using the Tarot as a key. If you try this magic, you are going to find that it doesn't always work. The fault is usually not with the magic, but with the magician. There are a couple of considerations for this.

The first consideration is what the author Ophiel called the "sphere of availability." This means that if you don't have any money, don't have a place to live, and don't know where you'll get your next meal, it is unlikely that an expensive new car is going to be available to you. If you focus on magic that fulfills important needs rather than temporary or even frivolous wants, you should be able to avoid this problem.

The second consideration is karma. Karma should not be confused with "fate." Having "bad karma" does not mean that you are "fated" to experience loneliness, poverty, or bad luck. Rather, it means you must discover your lessons in this lifetime before you can overcome these problems. If you attempt a magical ritual for a particular purpose and have continued failure, the cause may be karmic. Doing a Tarot reading

about your karma and the reasons why the magic isn't working should help you discover what you need to do so that the magic will work.

The third consideration has to do with the very nature of magic. Remember, magic is going on all the time, twenty-four hours a day, seven days a week. If you do an astral magic ritual for wealth, but spend the rest of the day worrying about bills, poverty, etc., you are using all that time to send messages to your subconscious that contradict your astral magic—you are doing magic against yourself. To avoid this, when thinking things that oppose the goal of your magic, simply acknowledge your thoughts and then reverse them, visualizing yourself (in this instance) surrounded with and using your own money.

You may discover that the images on some of the cards don't seem to coincide perfectly with the Kabbalistic descriptions that I have offered. This is usually because we look for the easiest interpretation and not the deeper ones, which are sometimes hidden within the card. You may need to come back to a card several times before learning how it properly relates to the Kabbalah and its deepest, inner meaning. Sometimes we may see a loss when, in fact, it is only the loss of something that is not valuable. Look deep into the card and into your heart and you will find the solution.

Questions for Chapter Three

1. How would you describe a color to a person who has been blind for his or her entire life? After you have been there, how would you describe the astral plane to someone who has never experienced it?
2. Describe a method of astral projection that works for you.
3. What is the difference between pathworking and Kabbalistic pathworking?
4. What types of entities would you meet on the astral plane?
5. What could prevent your magic from working?

6. What are the four worlds and how do you think the Tarot suits are associated with each of them?
7. For doing magic, the Tarot, astrology, and Kabbalah are valuable. Which do you think is the most valuable for you? Why?
8. Have you met any of the archangels? Describe the way they appeared to you, including what they wore, their voices, any sensations you received, etc.

FOUR

DANCING THE TAROT

When occult books are published, there are a few basic reasons why they go out of print. It might be a limited edition where only a small number of books were intended to be printed. It may be that it was self-published and the author no longer felt driven to continue publication. It could be that the publishing house closed. The most common reason a book goes out of print is far more simple: Not enough people bought it.

Almost every occultist I know who has been studying occult books for some time has a large number of books that are no longer being published, and some they value quite highly. One such book for me is the *Llewellyn Practical Guide to the Magick of the Tarot* by Melita Denning and Osborne Phillips. It was originally published in 1983. I want to share with you why I value it and present concepts from it that I have adapted. You can use them for your own magical work or for working with friends and associates, and you can share the techniques with your clients to provide even more help when you give Tarot readings.

I'd like to start by pointing out an important difference between astrology of the East and West. There are many differences between astrology as practiced by the Tantric and Vedic astrologers of India and that which is practiced in the West. One of the most interesting differences is

what happens *after* you get an astrological reading. In both Tantric/Vedic and Western astrology, you may learn that you have a particular problem you need to resolve. For example, you may learn that you have a problem dealing with praise from others. In the West, an astrologer may give you advice on how to overcome this based on his or her own experience, personal studies, and training. In fact, the amount and quality of this type of information, as well as the way in which it is shared, is often what helps an astrologer develop a fine reputation. In India, however, there is a long tradition of giving actual "remedies" to problems, from taking certain herbs or holding certain hatha-yoga-like postures to chanting a mantra, performing certain propitiatory rituals, wearing a particular (and expensive!) healing stone, or honoring a common or unique symbolic geometric image known as a *yantra*. It is my belief that the notion of remedies will eventually become part of Western astrology.

I have given many thousands of Tarot readings over the past thirty years. One of the reasons I've been successful in this field is due to my parents. They said they didn't care what I read as long as I read. They encouraged me to go to college just to learn. This is the opposite of what so many people today are doing, going to college to get a degree so they can get a job. Although my degree is in philosophy, I also studied psychology, sociology, history, music, ecology, speech, ethnography, film, acting, counseling, and many other topics. Since college I have read thousand of books and have decades of life experience. When the cards indicate a problem for a person, I can call on all of this information to give ideas to a client for resolving the problem. Sometimes, the bit of clarity I can provide is all a person needs to move forward in his or her life.

As you can see, in this aspect, giving a Tarot reading is much like giving a Western astrological reading. Let me add that the astrologers and Tarot readers who have done exactly this have helped hundreds of thousands, if not millions, of people.

Even so, there has been something lacking in working with the Tarot: the remedies such as those given in Tantric or Vedic astrology. To the best of my knowledge, only one book has successfully bridged that chasm and presented a reasonable and logical system of remedies

using the Tarot, and that book is the now-out-of-print *Llewellyn Practical Guide to the Magick of the Tarot*.

I have been actively using this system of dancing the Tarot with clients and as a tool for myself, with and without a Tarot reading, for over a decade. This system allows you to design a unique and powerful magical ritual, based on the Tarot cards, with the specific purpose of resolving a particular problem or difficulty. It is this system that I will be sharing with you in this chapter.

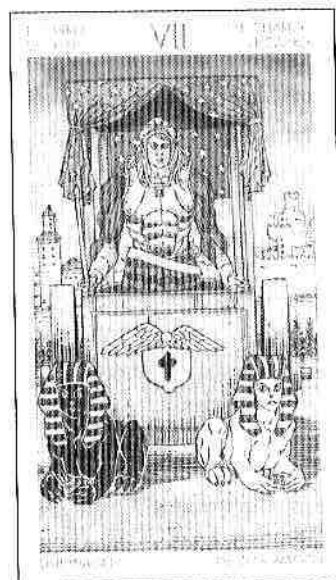
More Than Information

Whenever a person asks me which deck of Tarot cards is the best or which one they should buy or use, I always give the same answer: "Go to a store that has several decks on display. Look at the cards in the decks. See which one appeals to you the most. That is the deck you should buy."

As you look at the cards, you will notice that there are people in a wide variety of bodily positions indicating many of the most common human situations. For example, using the *Universal Tarot*, look at the Chariot. The character here is strong and determined. Now look at the next card, Strength. The character here has just as much strength, but it is used more gently. She is using her inner strength to convince the lion to close his mouth. Look at the Nine of Chalices or Cups. This is one content man! Do you get the impression that he has drunk his fill of wine? I do.

Why do we get these impressions? It is because of body language. The position of our body strongly affects our mind. Try these simple experiments to discover the truth of this statement.

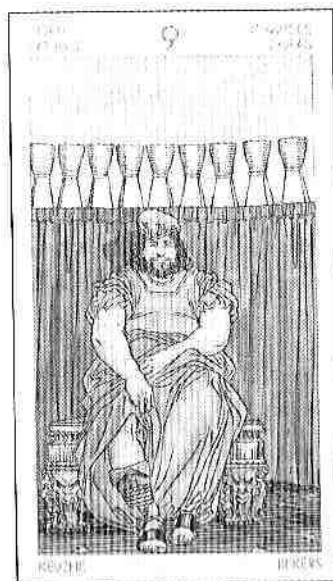
1. Sit in a chair. Drop your shoulders and put your hands between your legs so that your shoulders not only move down, but slightly together. Allow your head and neck to drop so you are looking down. This is a posture of failure and unhappiness. Now say to yourself, "I feel very happy about my life." You will notice that it just feels false. Now try saying that your life is a ruin. You will see that your words feel harmonious with your body's position.



The Chariot
Universal Tarot



Strength
Universal Tarot



Nine of Cups
Universal Tarot

2. Try the opposite. Stand up straight and tall. Put your shoulders back so your chest moves forward. Smile. Now say to yourself, "I'm so unhappy." Again, it doesn't feel right. Try saying, "I feel great!" and you will find that the harmony returns.

The concept of body language is quite old. Fake fortunetellers would use it to separate "marks" (the code name for their victims) from their money. Reading a person's body language is part of what is called a "cold reading." The books and information on cold reading remain a guarded secret among both fortunetelling frauds and sleight-of-hand magicians. Although there were earlier scientific books on the topic, modern interest in the subject began with the book *Kinesics and Context* by Ray L. Birdwhistell, published in 1970. This was simplified and popularized in the book *Body Language* by Julius Fast in 1971. Today there are numerous books on this subject.

However, the key book for background on the direct relationship between the body's position and mental attitude is *Character Analysis* by psychology's *bete noir* Wilhelm Reich (1897–1957). This is his one title that is still used by mainstream psychologists. In it he verifies what Freud had shown, that mental conditions could result in physical problems. Freud's technique for resolving the problem was to ask questions that would guide the patient to discover the mental cause of the physical problem. This was generally a long and expensive process. Reich turned this around. He showed that by eliminating the physical problem (through breathwork, massage, and later, energy work), the mental problem that caused it would be discovered and could be eliminated. His original techniques, using breath and deep massage, resulted in fast (and inexpensive) results. The key point here is Reich's discovery: Change the body and everything else changes.

This brings us back to why you chose a particular deck of cards. If you looked through the cards of the various decks, as I suggested, *something* drew you to one deck. Part of that was the positions of the people on the cards. The body language of those characters, consciously or unconsciously, made you feel a rapport with that deck. Thus, the cards have more than meanings from some book and provide more than information memorized from texts. The very positions of the people on the cards have an effect on your subconscious. In this chapter you'll

learn how you can use those positions to create magic—the magic of personal change.

“It’s Me!”

I’d like to give you an example of how this magical system for self-improvement works. The first method for Dancing the Tarot is what I call the “Two-Card Dance.”

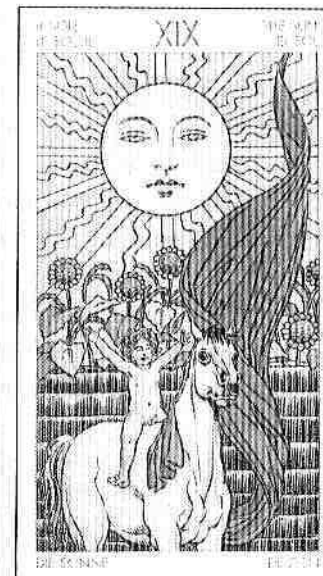
Let’s say you have come to the conclusion that you are too egotistical and you want to change. Choose one card to represent the current situation and another to represent where you’d like to be.

In this case, using the *Universal Tarot*, let’s take the Major Arcana card 19, the Sun, to represent egotism. Note that this might not match your interpretive meaning of the card. That’s okay. We’re just looking at the image itself.

What could be more indicative of egotism than this image? The young boy has the sun shining only on him. How important is he? Even the sunflowers don’t point to the sun as they normally would; they look at him. He proudly waves his banner. The banner doesn’t support anything or any cause other than himself. Now look at his posture—arms and legs spread out as if he were shouting, “Hello, world. It’s me!”

Yet, we know that this egotism is undeserved. The sun and the sunflowers don’t really focus on him except in his imagined world. His egotism has removed him from reality. He’s the type of person who would talk about himself all night and then say, “But enough about me, let’s talk about you. What do you think of me?” It doesn’t even dawn on him that others have feelings and ideas contrary to his own or that don’t involve him. His most important message is: “It’s me!”

For the card that represents the goal state of mind, we can choose the Hierophant, Major Arcanum 5. Here we see a man who has been tested in the world, as signified by his gray beard. Yet, after all of his trials and tribulations, he realizes that he can find peace by giving blessings (as signified by the position of his right hand and the crossed keys at his feet, the keys to the kingdom of the Divine). Even other spiritual people (indicated by their tonsured scalps) recognize his state of peace



The Sun
Universal Tarot



The Hierophant
Universal Tarot

and grace, and they kneel before him, not in servitude but in acceptance of his blessings.

Now that we have the two cards, set up two chairs in your room. There should be several feet of distance between them, as much as possible. Banish the room using your favorite method, and then sit in one of the chairs. Do some deep breathing and relax your body as previously described.

Now physically take the position of the boy in the card. You can stand with legs apart or sit with your legs draped on either side of the chair. Raise your arms in exultant joy of the idea that the world turns around you and you are the center of the universe. Who is that person? It’s me!

Mentally tune in to this position. Feel it in your body, heart, soul, and mind. This is where you are. This is the physical manifestation of egotism. It is okay if your arms start to hurt from holding them up. This is the position of egotism where your only thought is “It’s me!”

Now, get up and dance. Move around. If you would feel intimidated while others watch you, do this when you're alone. You don't have to use any fancy steps. Move as your spirit wills. If you want to have music playing, fine. Use any music you like.

As you dance, do so with the understanding that your body, mind, and spirit are moving and *changing*. They are changing into what you want. They are helping you become what you want to be. Each step, each spin, moves you closer to your goal.

As you bend to the right, feel the stretching of the muscles and tendons. This is your very essence changing. As you bend to the left and feel the stretch, realize that the old you is being transformed into something new, something better.

Finally, arrive in the second chair and assume the position of the Hierophant. As you sit, your legs move together. Raise your right arm into the position of blessing. In your left hand, imagine that you are holding the wand of authority. The wand doesn't give you power so much as it imparts responsibility. And just as the face on the card illustrates, you feel like you are in a state of deep peace mentally, physically, emotionally, and spiritually. Become one with this card. Hold this position for several minutes.

Finally, do some deep breathing, banish the room, and make a record of the ritual in your magical diary. I and my students have found this to be a very powerful magical tool for change.

The Three-Card Shuffle

One of the things that I believe is important for a Tarot reader to do is interpret the cards to the very best of his or her ability and always tell exactly what the cards say. This means that sometimes the cards indicate that the path a person is on is going to result in problems. I never sugar-coat this, but explain that the choice of what to do is up to him or her.

There is an advanced version of the basic Dance, which I call the "Three-Card Shuffle." The first two cards are taken right from the reading. You use the card that indicates where the person is now and the card that indicates the outcome if the client continues on the current path. Have the person dance this out (as previously described) and really get into the feeling of the problems indicated by the second card.

Now remove that outcome card and select a different card that shows a more desirable goal (you should discuss this with your client before starting this magical technique). Have the person dance from the first position to the new second position. Have the client stay in the second position for several minutes so that he or she becomes attuned to the feelings of the new second position.

By repeating this second part of the dance, the client can actually undo the problems indicated by the original second card. This is truly magic of the highest sort: changing reality (indicated by the reading) to suit your needs. Of course, you can also do the Three-Card Shuffle for yourself.

Special Message to Professional Tarot Readers

Why should a client come back to you and not go to some other reader? Sure, you may be a better reader, but that isn't always enough. In my experience, if you give the client something more than other readers, a "value-added" feature, clients are more likely to return or talk about you to their friends.

In the past I have given recordings of their readings to clients. I have also given them various handouts. But more recently I have relied on giving them instructions in *Dancing the Tarot*.

My goal as a Tarot reader has never been to tell the client what to do. Rather, it has been to empower clients so that they can make the changes in their lives they want to make. If the client and I agree on a problem and a determination of where he or she wishes to be, we can devise a Tarot dance that can enable the client to change his or her life for the better. This is a powerful tool and I hope you don't underestimate its value for helping yourself and others, as well as improving your business.

The Ultifocus Dance

For some people, dancing is out of the question. This may be due to some physical handicap, or it could be because a person feels so uncomfortable moving that it would have a negative impact on the

person. In this case a person can focus strongly, what I call the "ultifocus," on a card or cards.

To do this, simply choose the appropriate cards and focus so strongly on them (in turn) that you literally unite with the cards. I have found that this system works well, but it may take longer to accomplish the goal than when your physical body actually moves.

In many cases, either using the regular Tarot Dance system or the Ultifocus Dance system, you do not need to use the Minor Arcana cards at all. One key to using the Major Arcana cards for this purpose can be found in the chart in figure 7.

Let's say that a person is very cruel. If you check on the chart, you will see that the Sephira related to cruelty is on the left side of the Tree. The Sephira on the opposite side of the Tree is related to mercifulness. The key to creating the change from one state to the other is to follow the pathway between them. This path corresponds to the card Strength.

To do this Ultifocus Dance, use three cards. One is for cruelty (where the person is), one is for mercifulness (where the person wants to be), and strength connects them. In the midpoint of the dance, assume the position of the character in the Strength card and pause there. The lesson that will be learned here is that real strength does not come from without, but from within. You can achieve the same goals with less harsh means. And when you develop this kind of strength, you have enough power to allow others to have their way.

The chart, I feel, needs a bit of explanation. For each Sephira, there are positive and negative personal qualities (excluding the topmost Sephira, which is above such dichotomies). Sometimes, a direct, single-card path may not give the best result. For example, if a person is very destructive, perhaps he or she needs to learn about how all things have beauty before he or she can move on to obedience of the law out of choice. In this case the person using this technique should begin by doing the Ultifocus Dance with Justice, where learning to see the balance and beauty in all things is learned. Once the person has reached this state, the Dance changes to using the Hermit. Here, the light the Hermit looks at is the inner light that reveals how mercy toward people and things leads to true self-understanding and inner bliss.

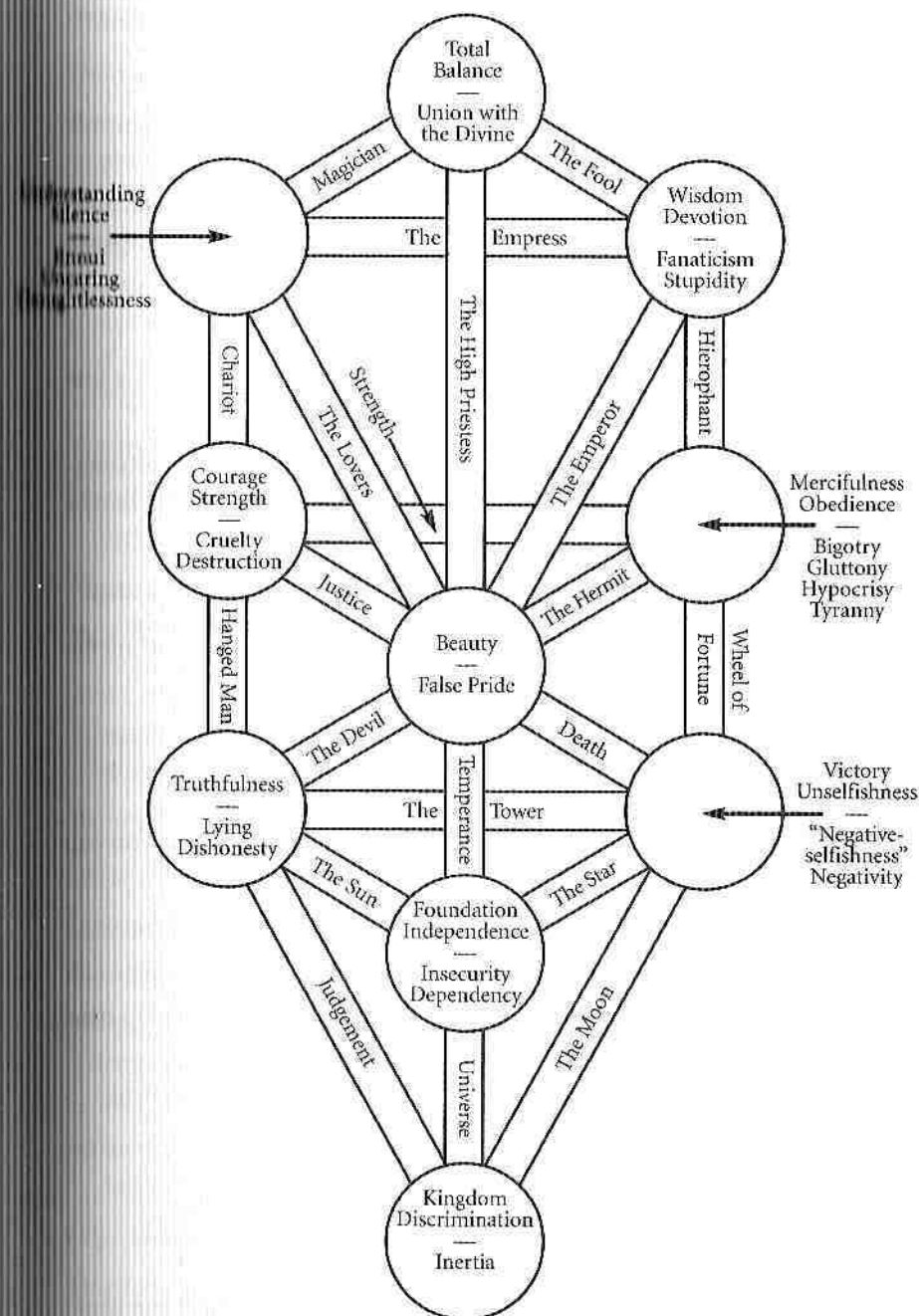


Figure 7: Personality and the Tarot on the Tree of Life

Here is an explanation of the terms used on the chart, so you can understand it better:

Total Balance: Complete peace in everything you do.

Union with the Divine: Nirvana; enlightenment.

Wisdom: The ability to take facts and come to a logical conclusion. Also, being able to hear the voice of Spirit and know when it speaks the truth.

Devotion: The total focus on a spiritual path.

Fanaticism: Becoming so devoted to a path that you will not allow others to find their own paths.

Stupidity: The inability to make logical conclusions based on information. This should not be confused with ignorance, which means that you do not have information.

Understanding: The ability to discover the inner meanings of things.

Silence: Using quiet as a tool to speak to yourself and listen to yourself.

Ennui: Bored with life.

Uncaring: Not interested in the world.

Thoughtlessness: Not caring about other people or things.

Mercifulness: Having enough inner strength and security that you can let others follow their own paths.

Obedience: The choice of following a certain path. You obey because you want to, not because you must.

Bigotry: Disliking something based on previous beliefs that may have no relationship to the current situation.

Gluttony: Consuming more than is wise.

Hypocrisy: Not living up to your word.

Tyranny: Using strength instead of justice to control others.

Courage: Doing what must be done no matter what the cost.

Strength: Both physical strength to achieve your goals and the inner strength to continue to the end.

Cruelty: Using your strength to force others to your will.

Destruction: What you do to manifest your unbounded cruelty.

Beauty: This is the inner glow of true beauty. It has nothing to do with physical charms.

False Pride: Most people think that pride is bad. This is not true. Pride in your life, work, and accomplishments is justified and a worthy attitude. However, if you start to see these things in ways that do not relate to reality, you are experiencing false pride. For example, if you think you are very intelligent, but others do not see you that way, your pride in your intelligence is false.

Victory: Achieving your goals.

Unselfishness: Being strong enough to allow others to receive what they deserve.

Negative-selfishness: There are two types of selfishness. The first is known as "positive self-interest." For example, if you are feeding the poor, you also have to feed yourself well. Otherwise, you won't have the strength to continue your work. Is this selfish? Yes, but it is necessary to do more good. Negative-selfishness is when you take something—money, time, energy, food, etc.—that should be shared.

Truthfulness: Finding out the truth and sharing it.

Lying: Sharing what you know is not the truth.

Dishonesty: Acting in a way that is not true to your higher self.

Foundation: A firm basis for what you intend to do.

Independence: The ability to function without the need for support from others. That does not mean that you do not use such help, only that it is not necessary.

Insecurity: Lacking a foundation or feeling that you don't have a foundation when you do.

Dependency: The inability to function alone.

Kingdom: Having all that you need. This does not mean that you have all you want, only all that you need.

Discrimination: The ability to choose what you want based on facts, not presupposition.

Inertia: Being stuck where you are.

Dance Additions

So far, this discussion has been limited to one or two cards at a time. However, not all situations are resolved with just two cards. You may find that you need to dance with three or more cards to bring you from a negative position to one that you like.

If you work with a group, people can fill various roles. For example, in the Hierophant card, you can use three people, two kneeling and one sitting in the chair. Perhaps you can come up with your own ways for doing this Dance.

While you're at it, why not include the use of props? This can be as simple as wands made of cardboard and headbands of paper to carts such as in the Chariot. Such props can be very powerful if a group of people are enacting a dance as a type of show for a community. Remember, people *will* be altered by looking at your body language just as you were drawn to a particular deck (in part) by the body language of the characters drawn on the cards. If you are going to give a public exhibition, make sure that you are aware of the emotions and experiences you intend to share. Get into your role. If you start thinking joyfully about your current boyfriend or girlfriend when you are supposed to be sad, your body language and expression will not be accurate. People will be able to tell that your performance is inauthentic, which will lessen the impact you wanted your performance to have on the audience.

If you (or your client) are working in private, and props either are not available or you do not wish to use them, work with visualization instead. Visualize some or all of the clothes being worn by the character whose position you are taking. Imagine the scene in your mind's eye to the best of your ability. Don't worry about being perfect, just do the best you can. Even if you do have some props available, adding visualization can powerfully enhance the result of dancing the Tarot.

If you are using a fully illustrated deck, such as the *Universal Tarot*, the Minor Arcana cards are also ideal to use when dancing the Tarot.



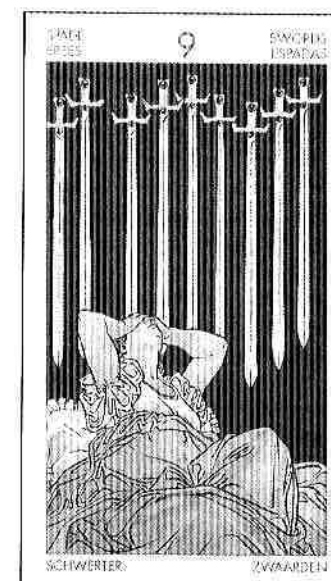
Three of Cups
Universal Tarot



Four of Pentacles
Universal Tarot



Seven of Wands
Universal Tarot



Nine of Swords
Universal Tarot

Here are some suggestions for a few of the Minor Arcana cards. If you don't agree, that's fine. Come up with your own ideas and use them.

Two of Cups: Marriage; marriage vows

Three of Cups: Gaiety and parties

Four of Cups: Jealousy; envy; dissatisfaction

Four of Pentacles: Greed

Five of Pentacles: Poverty

Six of Cups: Fairness

Six of Wands: Victory

Seven of Wands: Courage

Nine of Swords: Mourning

Questions for Chapter Four

1. Do a reading and design a Tarot Dance based on the reading.
2. If someone asked you how Dancing the Tarot works, how would you explain it?
3. Design at least three different Tarot dances for moving from stupidity to understanding.
4. What is the first Tarot Dance you need to do?
5. What props would you like to have for doing a Tarot Dance? How would you obtain them or make them?
6. For professional Tarot readers: Do you think that having an added-value feature to your readings is important? In this chapter, I mentioned three such additional values: a tape of the reading, handouts, and instructions for Dancing the Tarot to resolve a problem. Are you using any added-value features? Are they improving your business?
7. How can you incorporate Dancing the Tarot with other rituals?

FIVE

THE TAROT CARDS AS TALISMANS

Many authors have written about talismans. Other words that have been used as synonyms for *talisman* include *amulet*, *seal*, and *sigil*. The different terms all have slightly different meanings.

Sigil comes from the Latin *sigillum*, which means "signature." In the strictest sense, a sigil could be a type of talisman composed of the name of a spirit and designed to give control over that spirit.

Seal comes from the Latin *signum*, which means a sign that one follows. It could be a signature, but more often it is a mark or symbol of some kind. As such, it is a representation of something, like the Great Seal of the United States, which appears on the currency of the U.S.

The source of the word *amulet* is unknown, although its original source appears to be Arabic and it came into English by way of Latin.

The word *talisman* has many potential sources, but I favor the Arabic *talis ma*, or "magic writing." Alternatively, it could be from the Turk, meaning "one who is learned in divinity; a priest."

Today, for practitioners of magic, the word *talisman* is the name of an object that will bring a physical thing,

energy, or quality to you. The word *amulet* is the name of a protective device that keeps things, energies, or qualities away. Because nonmagicians tend to use *talisman* and *amulet* interchangeably, I'll use a simple convention to make what I'm writing about a bit easier to follow. I will use the capitalized versions of the words if I mean a magical device for attracting or repelling, and the lowercased *talisman* if what I am writing applies to either type of object.

So what exactly is a talisman? In *Modern Magick*, I clarified the meaning. I define a talisman as "any object, sacred or profane, with or without appropriate symbols, charged or consecrated by appropriate means and made to serve a specific end." Let's look at this definition in-depth.

First, a talisman is an object. It is not a thought. It is a physical thing. It is something you can touch, see, taste, possibly smell, or even use to make sounds.

Next, it is sacred or profane. This means it could be a holy object such as a cross, a pentagram, a Star of David, a statue of Buddha, a statue of one of the Hindu gods, etc. It could also be just an everyday ring or a piece of paper. It can be a spiritual object, but this is not a necessity.

A talisman may have symbols on it or it could just be a stone used as an Amuletic guardian to protect your home. Traditionally, many people used a blank piece of parchment or paper and wrote their own symbols or words on it, but this is not necessary.

The last aspect of the definition is that it must be "made to serve a specific end." That is, it must have a purpose, a reason for being. There has to be a cause for making a talisman. You can't make up a bunch of "general-purpose" ones and use them later.

The most important part of the definition of talisman is that it must be "charged or consecrated by appropriate means." Today, you can use the Internet or go into a store and buy all sorts of talismans. But what you get are only pieces of paper or metal until they have been activated through some means. I will focus on that later in this chapter.

How Talismans Work

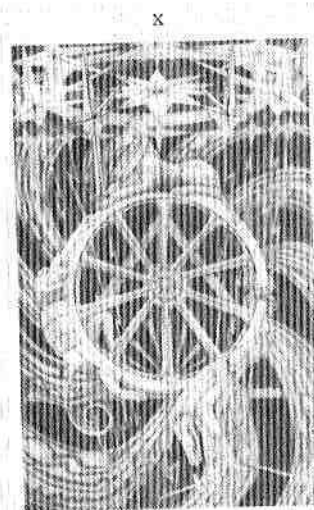
There are two major theories as to how talismans are able to create magical results. The first is based on the fact that for hundreds, if not thousands, of years, writing was a skill that was only taught to the wealthy, to some in the clergy, to certain members of the military, to the small class of people known as scribes, and to magicians. To the masses, writing had a mystic quality. As a result, the popular opinion was that certain symbols had an inherent magical power. An example of this is given in the many vampire myths where just showing a cross to a vampire causes him or her to cringe in fear. Just drawing a symbol or name on a piece of parchment or even on a rock made those objects magical because the writing, in and of itself, was magical. In a sense, it was alive. I have referred to this as the animistic theory of talismanic power.

Today, though, most magicians accept what I call the energetic theory of talismanic power. According to this theory, even if you write magical names, words, and symbols on an object, it will not be a true talisman until you imbue it with magical energy.

It is true that the time you take designing your talisman and carefully writing or drawing on it according to your plan will have some effect, but the key factor is the charging of the talisman. Such charging can make it very powerful, indeed.

The subconscious does not really work with words. Rather, it works with images. If you are a great artist, you can draw your talisman every time you want to make one. For those of us who are not excellent artists, acquiring art from other locations is fine. Some people make collages dedicated to a goal. This is a perfect example of a type of talisman.

When you find a Tarot deck you really like, there is a link between you and it, a link that doesn't exist with such a wide-ranging group of pictures out in the nonmagical world. In short, a Tarot deck may be your best source of talismans. All you need to do is pick the one you like for a particular purpose and charge one of the cards.



Fortune
Thoth Tarot



Knight of Wands
Thoth Tarot

Talismanic Uses for the Tarot

Using three of the decks mentioned in this book, here are some possible choices of cards and purposes:

Thoth Tarot

The Fool: Control over chaotic situations; self-control

The Chariot: Better control of time

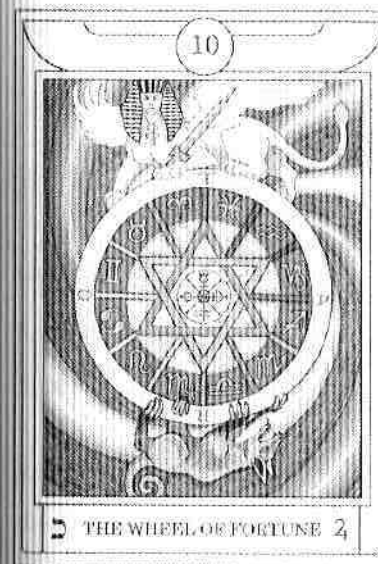
Fortune: For increasing personal energy

The Devil: Improving all things of a sexual nature including sex magic

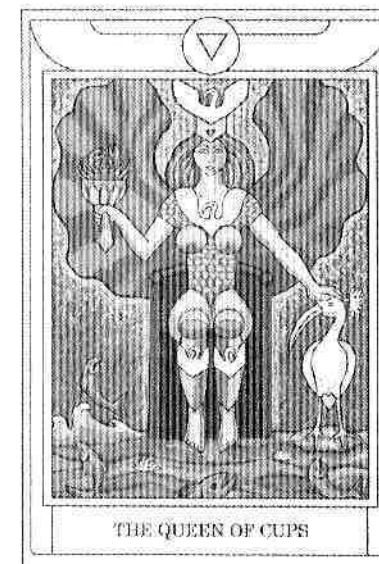
Princess of Disks: Control over bad habits; cultivating inner power

Knight of Swords: Getting over past hurts, insecurities, etc.

Knight of Wands: Control of feelings of anxiety (that you are going to "explode") from having too much energy



The Wheel of Fortune
Golden Dawn Magical Tarot



Queen of Cups
Golden Dawn Magical Tarot

Golden Dawn Magical Tarot

The Fool: To develop new ideas, new paradigms; new births

The Lovers: To obtain victory over seemingly impossible odds

The Hermit: To be able to share knowledge in a more profound manner

The Wheel of Fortune: To obtain order and structure when things seem chaotic and out of control in your life

Death: To learn to accept change with a joyous attitude

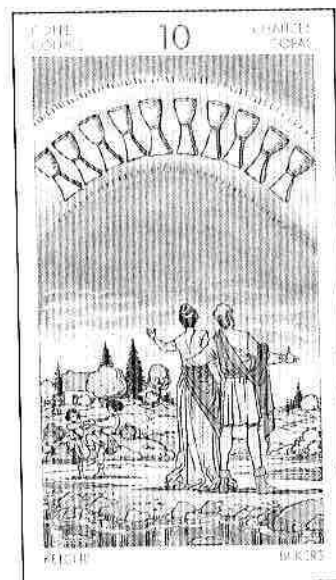
Temperance: To better understand the true strength of feminine, or yin, energy

Queen of Cups: To overcome fear

Queen of Wands: To better understand the true strength of masculine, or yang, energy



The Empress
Universal Tarot



Ten of Chalices
Universal Tarot

Universal Tarot

The Fool: To regain the innocence of youth

The Empress: To discover how to make concepts, plans, and ideas grow

The Emperor: To learn to enjoy what you have

The Lovers: To become intuitively aware of the sacredness of sexuality

The Hermit: To discover the inner workings of something; to uncover plots

Judgement: To receive inspiration when creating music

Three of Chalices: To learn to enjoy life more

Seven of Chalices: To choose to see the bright side of life today because even fame, fortune, and physical life are temporal

Eight of Chalices: To be able to abandon what is no longer needed in life

Ten of Chalices: To remember, when things seem dismal, the beauty of the universe

Queen of Chalices: To appreciate the emotions as feelings rather than something on which you must act

Three of Pentacles: To be able to appreciate the work of others

Four of Pentacles: To realize that greed results in barrenness

Six of Pentacles: To understand that the more you give, the more you get

Seven of Pentacles: To help improve finances

Ten of Pentacles: To understand investments; to invest wisely

Two of Wands: To learn the mysteries of the world/universe

Seven of Wands: To learn the philosophies of the warrior and how they can help you in everyday life

Seven of Swords: To understand the futility of war, even when war is necessary

Nine of Swords: To learn the sorrow of the bereaved; to discover the secrets that lie between incarnations

King of Swords: To appreciate the wisdom that comes from experience

You will note that these are just examples. In some cases they may not match the divinatory meanings you have for the cards. That's because these are only made up from my personal interpretations of the images on the cards. They are also the cards I have used and the purposes for which I have used them.

These are only a small number of the cards. Come up with your own meanings for any other cards. I have found that the easiest way to do this is to begin not when you look at the cards, but when you have a need for a talisman. Once you have clearly identified the root need,

look through one or more of your decks. The exact card will literally stand out for you. This may sound fantastic, but in my experience it is true. As I say when I give lectures, "Don't take my word for it—try it yourself."

If you look at the cards I just listed using the decks I chose, you may wonder how I came up with some of those meanings. If so, good! Come up with your own meanings, even if they are completely contrary to the ones I gave. I believe that magic is not the rote repetition of rites. Rather, it involves the creative exploration of the conscious and subconscious. If you have a different talismanic meaning for a card, that is the ideal for you.

Ritual Structure

With the information you have, it is now possible to design a ritual that will charge your talisman to achieve your goal. Here are the steps of the ritual:

1. *Determine exactly what the talisman should do.* Remember to identify the root causes and needs rather than superficial wants or the results of the root cause. For example, say you need a place to live. You don't need a certain amount of money to rent an apartment, you just need an apartment or a house. Choose a card that represents this purpose to function as your talisman.
2. *If you are doing something for gain in the physical world, do a divination first to determine the outcome of the ritual.* Why? Well, let's say you charge a talisman to get a car. Two days later you discover that your beloved uncle has died and left you his car. The talisman worked, but is that what you really wanted? Probably not in that fashion. By doing a divination first (you can use the Tarot cards), you will discover whether the outcome of charging the talisman for the desired purpose will be positive.

Remember to make the form of the question used in the divination open-ended rather than a simple yes-or-no ques-

tion. For example, do a reading for the question "What will be the result of charging this talisman?" rather than "Should I charge this talisman?" In this way you will have advice on whether to do the ritual, but the choice of doing it is still up to you. This empowers you, giving you a free choice rather than disempowering you and taking away your choices.

3. *Design your ritual.* The actual ritual should include all of these steps. You may want to modify them to fit your particular path or desires.
4. *Assemble any tools you may want to use for the ritual such as wands, candles, incense, etc., as well as the Tarot card that is going to become a talisman.*
5. *Clean your area.* Dust, vacuum, mop—whatever is needed.
6. *Lay out your temple.* Set up whatever you desire. Put the card you are going to use as a talisman on the altar.
7. *Clean yourself.* This could be a full magical bath or simply washing your hands and face and rinsing your mouth with cool water.
8. *Banish the area using any method you like.*
9. *Perform the charging of the talisman that you designed earlier.* This part is highly variable and will be described in the next section.
10. *Banish your area again.* This will remove any leftover energies/entities that you don't want in your area.
11. *Put away any objects used in your temple.*
12. *Record your experience in your magical diary.*

Remember, this last step is one of the most important tools you have. By observing what rituals you did, over time you will see what works and what doesn't work for you. Include such things as the name of the card used, the purpose of the ritual, the type of banishing you did, the time of day, the phase of the Moon (if known), your feelings before, during, and after the ritual, the temperature of the area where you are



Knave of Swords
Universal Tarot

conducting the ritual (warm, cool, hot), and anything else that you think might be important.

Designing Your Charge

There are two methods I commonly use to charge talismans. The first is associated with natural magic, and the second is a method using ceremonial magic. I'll give an example of each.

The Natural Magic Charge

In this charge you use a combination of your innate energy and the energy of the Goddess. This type of charge is most often done at night. It is also done in harmony with the phases of the Moon. For example, let's say you want to improve your health. Looking through the *Universal Tarot*, you see the Knave of Swords and think he is a healthy

young man, an ideal representation of health. This is the card you decide to use.

If the Moon is waxing (growing) or full, you make a Talisman to bring health. If the Moon is waning (shrinking) or dark, you make an Amulet to keep disease away. You can get the information on the phase of the Moon in your local newspaper (usually in the weather section or sports/fishing section) or on the Internet. Some watches and clocks show the phase of the Moon, too.

Next, choose a single word or short phrase to represent the meaning of the talisman. In this case, we'll use the word *health*.

Finally, you'll need to know one hand position. This is known as the Triangle of Manifestation, a variation of a technique I learned from one of my teachers and friends, Raven Grimassi. It is formed by holding your hands with the palms flat and facing out, and the thumbs extended toward each other as shown in figure 8.

This method unites two things. By repeating your key word (in this example, *health*), you will be bringing your own energies to bear. By "capturing" the Moon, you will be bringing that representation of the Goddess into the mix. Together, they are a powerful tool for working magic.

When you reach this step in the ritual, hold your hands in the air above your head in the position of the Triangle of Manifestation. You should be able to see the Moon in the triangle formed by your fingers.

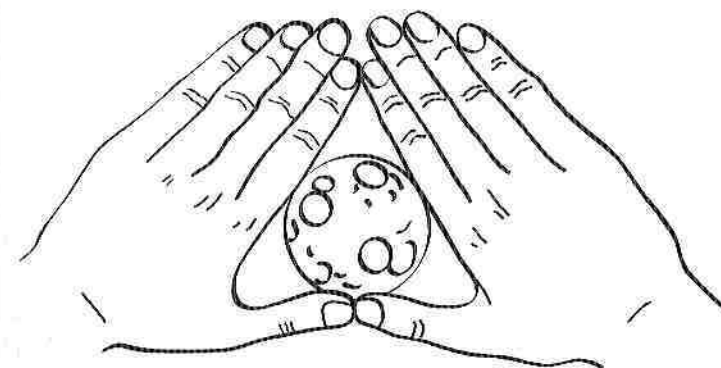


Figure 8: The Triangle of Manifestation

If you are not at a place where you can actually see the Moon, use your imagination to visualize the Moon filling that area.

Begin to repeatedly chant your key word, *health*. You will notice that your hands will begin to wobble after a few minutes. This isn't magic or suggestion, it is physiology. Now, here is one of the most important points of the technique: eventually, you will see a duplicate of the real or visualized Moon just to the side of the one that is there. It may appear dim or transparent. Some people call this being "out of phase."

While repeating your key word, focus on the secondary Moon. You will notice that as you move your hands, the secondary Moon—a representation of the Goddess—will go with it.

Keep repeating the key word as you move your hands above and onto the card. Continue repeating the word. Within a short time you will notice a "snap" or change of feeling. Different people experience this sensation in different ways, so be open for it. As soon as you experience it, seal the combined energy in your Tarot-talisman by clapping your hands together and saying, "So mote it be!" If you have another expression you prefer to use, feel free to do so.

The Ceremonial Magic Charge

The techniques given here focus on raising and directing your own energy. You can add them, if you wish, to the Natural Magic Charge technique.

There is one position you will need to learn for this technique, too. This takes a bit of explanation. Most people don't know that the famous Hermetic Order of the Golden Dawn was not a magical group. Rather, it prepared people to become magicians when they entered the "inner order" also known as the *Roseae Rubae et Aureae Crucis*, or RR et AC. It was in the inner order where the practical techniques of magic were developed and taught.

When a person was initiated into the Golden Dawn, one of the first things she or he would learn was a special posture called the Sign of the Enterer. It is formed by stepping forward with your left foot, bending forward (keeping the back straight—most illustrations of this position seem to indicate that you need to have a hunchback to do it!) and thrusting the hands ahead of you. The hands are kept palms down, fin-

gers together to make the hands flat, and with the tips of the fingers and thumbs pointing forward. Let me repeat that the fingers should be together with the thumbs straight and forward, touching the sides of the index fingers.

In the Golden Dawn, you aren't given much information about this physical position or sign. However, if you passed all of the tests and were allowed into the inner order, you would learn that this position could also be used as the *projecting sign*.

To use this body and hand position as the projecting sign, you would raise energy, then, with an exhalation, step forward with your left foot, thrust your hands forward as previously described, and *look down the thumbs toward the object you are pointing at*.

To make this clear, you are projecting the energy out of your eyes and down your arms to the object. There are many ways you could raise the energy that is projected, including:

1. *Circumambulation*: Walk around your magical area in a clockwise direction. Breathe deeply and chant the key word repeatedly.
2. *Dance*: Dance around your area while you chant the key word.
3. *Breathwork*: Breathe deeply (either slowly or quickly). Repeat the key word as you exhale. Be careful not to hyperventilate.
4. *Visualization*: With each breath, visualize the energy of the universe coming in through your nose and mouth, filling the lungs, and going down into the pit of the stomach. As you exhale, visualize the energy rising up the spine, over the top of the head, and out through the mouth and nose. See the key word move through your body with the breath and say it when you exhale.
5. *Focus*: Look closely at your Tarot-talisman. Breathe slowly and deeply as you focus on the colors, shapes, figures, words, and symbols on the card. Gradually begin speeding up the rate of breath. On each exhalation say the chosen word. Continue doing this until you can't do it anymore and feel filled with energy.
6. *Spinning*: Spin in place until you feel slightly dizzy.

When you feel you have maximized the energy, hold the card in your left hand and allow the energy to flow out of the index finger of your right hand. Trace the figures and symbols on the card, allowing the energy to enter the card. Place the card on your altar. Using one of the techniques to raise energy that I've already described, or another one that you prefer, allow the energy to maximize itself again. Then use the projecting sign to send the energy into the entire card. As you take the step and thrust your arms forward, say the chosen word to focus the purpose of the talisman. Repeat as many times as you feel are necessary. Finish the charge by sealing the energy into the talisman by clapping your hands.

Other Aspects of Making Talismans

There are a few other considerations about using the Tarot cards as talismans that are important to understand. The first one is a reiteration of the first magic principle in chapter 1: magick goes on all the time, "24/7." You are doing magic when you are sleeping and when you are reading the newspaper. You are doing magic when you eat, drink, walk, talk, drive, make love, read, or watch a movie. Every thought and action will have a magical reaction. You are doing magic every second of the day. You are even doing magic as you read this book.

As I wrote before, most people don't understand this. When you look at people who are very successful, you will see that they are completely focused on their goals. Although they might not be aware of it, they are doing a type of magic.

Once the Tarot-talisman is charged, it works in one of two ways. If it is a Talisman, it will bring things to it. If it is an Amulet, it will keep things away from it. If you make a talisman for health and leave it in a cabinet in your dining room, you will end up with a very healthy cabinet, which obviously won't do you much good. After the talisman is charged, keep it on your person or close to you. Men can keep it in a pocket or in a wallet. Women can do the same or keep it in the purse they carry. At night, you can keep it by your bed.

Making a talisman can be an extra magical "jolt" to achieve your goal. But as described earlier, if you spend the rest of the day thinking about the opposite of your goal, you are doing magic to prevent your success. The trick is to not focus on the opposite of your goal. Any time you start to have thoughts or ideas that counter the goal of your talisman, simply change the thought to "My goal is easily achieved."

Another important principle is the way you word the goal or purpose of your talisman. It should always be in the present tense and stated in a positive way. This is because the mind (especially the subconscious, which is our link to the astral plane where the real magic takes place) ignores negative words. As an example, instead of using "I will be a nonsmoker" as the purpose of your talisman, use "My lungs and body are smoke-free." In the former, your mind only hears "smoker," ignoring the "non" part. If you had used "My lungs and body *will be* smoke-free," your mind will interpret it as something that never occurs *now* but will always occur some day in the future. Make your goal immediate and positive.

In most cases, you will want to include a time limit on your talisman. For example, if you have a cold, you might try "My body is healthy and well before *D*," where *D* is a date in the future. This way you will know if your talisman has succeeded or if you need to re-do it.

Once the talisman has worked and you have achieved your goal, or after the time limit you had placed on it has passed, it is a good idea to discharge any energy that is left in it. The easiest way to do this is simply to burn the card, visualizing the energy dissipating with the smoke. If that is not possible, try smudging the card by waving it through incense and allowing the smoke to carry away any energy remaining in the Tarot-talisman. If neither of these is an option, take the card outside and place it, facedown, on the ground. While standing straight and tall, take several slow, deep breaths. As you do, feel the energy come in your nose and flow down to your stomach. On the exhalation, feel the energy go up your spine and out your nose. Repeat this, feeling the energy build. When you sense that the energy is at a peak, drop to your knees and put the palm of your right hand upon the back of the card. As you exhale, visualize a torrent of pure, white energy going not out of your nose, but down your arm and through the

card. This will strongly force out any remaining energy in the card into the ground. Allow the feeling of the moving of energy to taper off until it does not seem like any energy is flowing down your arm at all. The Tarot-talisman will be discharged. You could also use the projecting sign to accomplish this.

In general, it is possible to make several talismans for the same purpose. With Tarot-talismans, however, unless you have several decks (preferably the same one) so you can use multiples of the same card, this is impractical. If you look again at the descriptions of some of the cards and the way they can be used as talismans as given earlier in this chapter, you will see that even if the purposes of two cards are similar, they are not identical.

I do not suggest that you charge more than one (or one type of) Tarot-talisman at the same time. By focusing on one purpose, you are more likely to have greater success.

Again, speaking generally, it is inadvisable to "recharge" most Tarot-talismans. If you need to recharge it, you are telling your subconscious that your previous ritual was not strong or successful. You are basically dismissing all of the work you previously performed. After you complete a ritual, forget about it. Simply know that you will succeed.

There are a couple of exceptions to this rule. First, you may have a pin or a charm that is a miniature Tarot card. You may want to use it as a talisman for protection, health, success, etc. If so, you can do additional rituals to further empower the talisman with the same purpose. However, you need to go into each ritual with an understanding that you are not recharging it, you are simply *adding* to the magical charge that you have already given to it. Each time you do a ritual for this purpose, you are adding to it in order to make it even more powerful, not to make up for any lost energy.

A similar use of Tarot-talismans is the making of a *guardian*. This is usually done with an extra-large card. Find a card that you think is protective, strong, or even terrifying. Charge this card for protection, and place it by the door to your home. Some people do this for all their doors and windows. Guardians can receive an enhancing charge every four to six months or when you think it is required.

Conclusion

It is my hope that you do not limit yourself to the exact techniques given in this chapter. Rather, I encourage you to take these ideas and concepts and experiment with them. Find out which ones work for you. Make it a challenge and make it fun.

Questions for Chapter Five

1. What do you need most right now? What Tarot card would you use to make a talisman to fulfill this need?
2. What Tarot card would you use to make a talisman to lose weight? Which card would you use to gain weight? Why?
3. Somebody wants you to help them stop watching so much television. What card would you use? How would you state the goal of the card if you do a ritual to charge it during the waxing Moon? What if the Moon is waning?
4. Why should you give a time limit to your Tarot-talisman?
5. Make at least three Tarot-talismans and charge them. Did they help you achieve your goals? If not, which of the principles in this chapter or those in chapter 1 explain the cause of the failure?
6. For professional Tarot readers: Instead of your charging a Tarot-talisman for a client, teaching the client how to make one for himself or herself would be an added value to your service. Do you have any current clients who you think would find this valuable? What would a handout for them that explains how to make a Tarot-talisman look like?
7. If you are not comfortable doing all of the rituals or techniques in this chapter, or if you feel you would prefer to do something more elaborate, how would you change the instructions in this chapter?

Addendum

Here are some examples of how easy it would be to change the focus of a Tarot-talisman from being Talismanic to Amuletic (or vice versa) due to working with the phases of the Moon:

Talisman

Health is drawn to me.

I draw safety to me on my trip.

Money stays with me like glue.

I am filled with love.

Happiness fills my day.

Amulet

Disease is repelled from my body.

All danger is repelled from me on my trip.

Poverty continually flees from me.

I am protected from loneliness.

Sorrow flees from my presence.

SIX

THE TAROT AND CEREMONIAL MAGIC

In the world of magic, there are two major directions with all sorts of paths in between. The first direction is that of spells. It is direct, fast, and straightforward. Most frequently, this is the direction used by the Wiccan and Witch, the shaman and the religious leader. Although with the latter it is most commonly seen in alternative religions, certain types of prayers and practices of the so-called "mainstream" religions are also, quite obviously, forms of spells.

The other direction in magic is that of ceremonial magic. The ceremonial magician is the person we most often think of as a wizard, with robes and wands, alchemical paraphernalia, ornate altars, and long, involved rituals.

I always recommend that students begin by studying one system and learning it thoroughly. Then they should feel free to add from other directions and paths. The result will be a magical system that is both powerful and uniquely their own. Neither of the major directions of magic is "better" than the other. The best system is the one that works for you.

As I described earlier, there are myths about the origins of the Tarot cards claiming that the cards go back

thousands of years to ancient Egypt or even Atlantis. While these associations may be mythically and spiritually of value, there is no concrete evidence that the link between the Tarot and ceremonial magic goes back much beyond the work of people such as Antoine Court de Gébelin (1719?–1784) and especially Eliphas Levi (born Alphonse Louis Constant, 1810–1875).

Although many people, including myself, think that Levi's written contribution to magic is overrated (in contradiction to the opinion of some of his contemporaries as well as some magicians today), his view connecting the Tarot and the Tree of Life is one of the great "Aha!" moments in the history of magic. The Tarot had been around for hundreds of years before Levi, and the Kabbalah had been around for much longer. Yet he was the one who finally saw, wrote about, and popularized the link between the twenty-two Major Arcana cards and the twenty-two paths connecting the Sephiroth on the Tree of Life, which I covered in chapter 3.

As a result of Levi's work, and its incorporation (often slightly modified) into the teachings of groups such as the Golden Dawn and by followers of Aleister Crowley, the Tarot and the Tree of Life, and their links to magic, have become inseparable. In this chapter you will learn how you can make use of the Tarot cards in ceremonial magic.

Correspondences

Back in chapter 3 you learned how to work with the Major Arcana and the Tree of Life in order to navigate the astral plane. In that chapter you also saw a diagram indicating the location of the Minor Arcana on the Tree (reproduced in figure 9) and were given some basic concepts on how those cards can be used for magic, but there is a lot more that can be done with them. The key here is the concept of *correspondences*.

In chapter 3, some of the correspondences were mentioned so you could use them. Here, I'd like to discuss them both conceptually and in much greater detail.

The concept of correspondences is really quite simple. As current scientific knowledge has it, everything is made of energy. Occultists

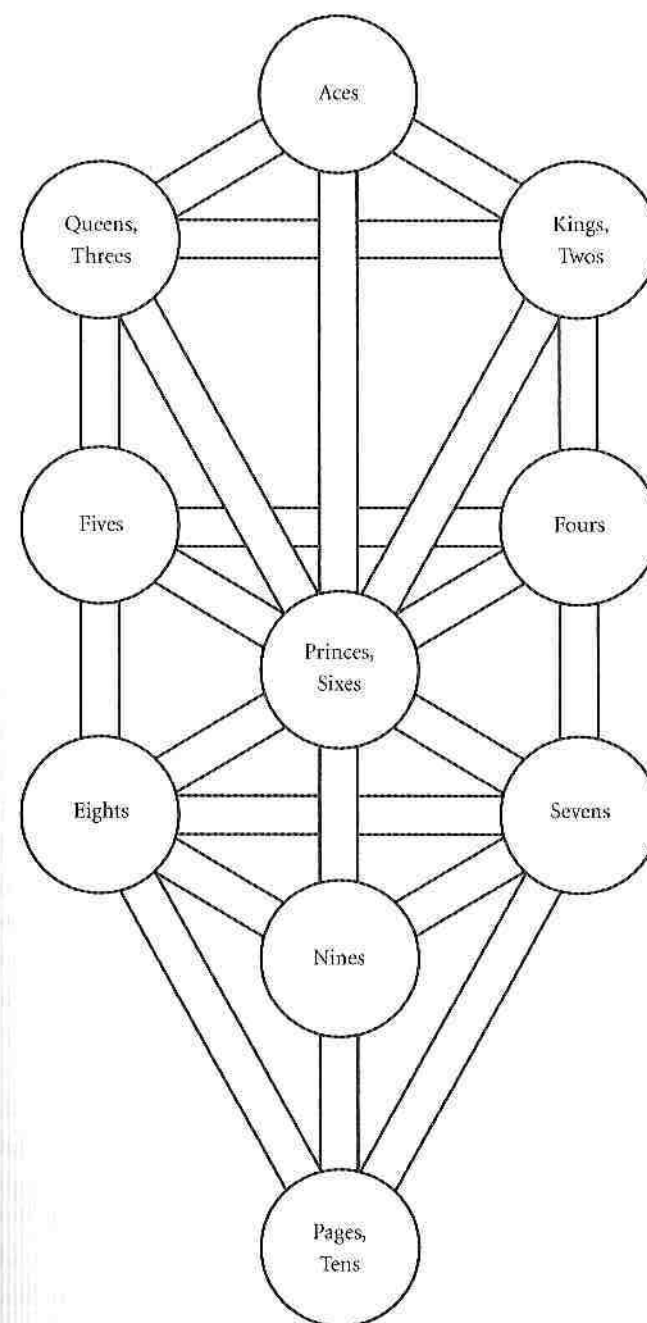


Figure 9: The Minor Arcana on the Tree of Life

have accepted this for thousands of years, saying that everything is made of vibration. Vibration, of course, is a form of energy. (Isn't it nice that science is finally catching up with the occult?)

Everything has its own vibratory rate or energetic frequency. Some sets or groups of things have frequencies that have even or regular mathematical relationships with each other. They are said to be "in harmony" or "to resonate" with each other. In other words, if something has an innate frequency of 200,000 cycles per second (or 200,000 "hertz"), it will have an even harmonic relationship to something that vibrates at 100,000 hertz. Most people in the United States know that an orchestra tunes to the note "A" at 440 hertz (some European orchestras use a slightly different number). The note "A" one octave lower vibrates at 220 hertz, and "A" one octave higher vibrates at 880 hertz.

But the property of vibratory harmony extends far beyond that of music. The example I like to give of this is related to the aura, that energetic emanation from our bodies. Like everything else, the aura vibrates. The speed of the vibration is directly related to the color(s) of the aura. It follows, then, that one person's aura may be in harmony with that of another person. Chances are you have experienced this exact phenomenon.

You walk into a room and meet a person for the first time. You immediately feel a rapport with the person as if you were old friends. Why? Because your auras are in harmony. Or perhaps you've immediately taken a dislike to a person, perhaps before you have even met him or her. Why? Because your auras are in disharmony, vibrating at rates that clash with each other. Another example is when you immediately dislike a food just by looking at it and before you taste or smell it. What causes that dislike? Vibratory dissonance.

As the result of years of experience, magicians have taken a wide assortment of individual things (or concepts, for even thoughts have vibration rates) that are in harmony and formed them into groups. The members of each group are said to correspond to each other.

Kabalistic numerology, including Gematria, Temura, and Notarikon, includes methods of taking Hebrew letters—each of which

has a numerical or vibratory value—and finding relationships between them individually and in groups (words). This numerology is based on the sounds of the letters (you will find an introduction to this subject in *Modern Magick* (61–63; 320). Thus, the word in Hebrew for *love* (ahavah), which is numerologically thirteen, is related to the highest name of God, the "Tetragrammaton" (in Hebrew it is spelled Yud Heh Vahv Heh), which numbers twenty-six. This is different from the most popular form of Western numerology, also known as Pythagorean numerology, which works strictly on the order in which the letters occur in the alphabet, not on sound.

One of the errors many budding magicians (and even some who have been around for a time) make is to mistake correspondence with equivalence. Things that correspond are related, but they are not the same. Using the previous example, it would be correct to say that love corresponds to God or that love is an aspect of God as opposed to saying that God is love. This is indicated by the fact that the words have a one-to-two correspondence, but do not have numerical equivalence.

The famed occultist, Israel Regardie, in his book *A Garden of Pomegranates*, described the Tree of Life as "comparable to a filing cabinet of thirty-two jackets in which an extensive system of information is filed" (he got this description from *Q.B.L. or The Bride's Reception* by Frater Achad [George Stansfeld Jones], 1886–1950). You can use this system to help you memorize things that are linked together by correspondence. For example, as you can see from the image earlier in this chapter, the topmost Sephira corresponds to the four Aces. Each of the other Sephiroth corresponds to four or eight Minor Arcana cards. But that's not all. In chapter 3 you saw a shorter version of this information on correspondences. What follows is the information in greater detail.

Sephirotic Correspondences

The topmost Sephira is known as *Keter* and it corresponds to basic inventions, electronics, and radiations such as X-rays, radar, radio or television waves, etc. It also corresponds to space vehicles, the distant

future, basic concepts and ideas, and anything that we might term "The Unusual."

What we have, then, is a file-cabinet drawer labeled "Keter" that is filled with all of these concepts and things that correspond to each other and to the four Aces. Now here is the trick:

If you apply magical energy to one of the members of a correspondence group, through the property of resonance it will affect another member of the group. The choice of that other member is controlled by your intent.

Let's look at this on a practical level. If you were working in the field of electronics and needed some new ideas, you could make one or more of the Aces the focus of your magical ritual. Which one? If you were looking for something to make you a great deal of money or for something very practical, the Ace of Pentacles would be a good choice (Pentacles relate to the magical element of earth, finances, money, trade, material things, the earth plane, etc.). If you were looking for unusual ways to discover a lover, you might try working with the Ace of Cups (Cups are related to the magical element of water and have to do with emotions, feelings, love, spirituality, harmony, all archetypal female qualities, etc.). If you were looking for a new source of energy, or a new way of working with energy, your ritual might focus on the Ace of Wands (Wands relate to the magical element of fire and correspond to strong energy, beginnings, striving, agitation, turbulence, all archetypal male qualities, etc.). Finally, you might focus your ritual on the Ace of Swords if you were trying to get new ideas about the distant future (Swords correspond to the magical element of air and such things as ideas, concepts, production, growth, agriculture, etc.).

I would like to point out here that some people prefer to relate the Wands to air and Swords to fire. Which is the "correct" version? The one that works for you. Remember, magic is an experimental science. If you have any questions about these correspondences, try them out and use the ones that work best for you. If you would like to use a different set of correspondences, feel free to adjust what I've given.

Here are some more traditional correspondences with the Tree of Life:

The second Sephira, *Chochma*, is associated with the Twos and the Kings. Correspondences with this Sephira include anything archetypically male, radio, television, film, ESP and psychic powers, power generators, magnetism, static electricity, rockets, and fireworks.

The third Sephira is called *Binah* and corresponds to the Threes and the Queens. It also corresponds to anything archetypically female and to all of the astrological qualities of the planet Saturn. Other correspondences include buildings, the elderly, funerals, wills, reincarnation, destruction of diseases and pests, terminations and death, plans, debts, real estate, inheritances, excavations, mines, trees and paper, smelting, fertilizers, antiques, concrete, studying for exams, acquiring access to the astral plane, the home, and obtaining esoteric knowledge.

The fourth Sephira is known as *Hesed* and corresponds to the Fours and the astrological qualities of the planet Jupiter. Other correspondences include speculation, gambling, acquiring wealth, abundance, growth, plenty, bankers, divination of the past, leadership, ambition, career success, obtaining friendship, obtaining health, acquiring honors, obtaining luck, law, materialism, poverty (the partner of wealth), money, and expansion.

The fifth Sephira, *Givurah*, corresponds to the Fives and the astrological qualities of the planet Mars. Other correspondences are conflict, hunting, military success, energy, vitality, dentists, surgeons and surgery, barbers, butchers, police, soldiers, all things pertaining to war, aggression, physical strength, courage, politics, debates, athletics, competition, men, and lust.

The sixth Sephira, also known as *Tiferet*, corresponds to the Sixes and the Princes (also called the Knights and other names, depending on the deck) as well as the astrological qualities of the Sun. It also corresponds to the ability to obtain friendship, obtain health, create harmony, obtain luck, obtain money, obtain patronage, obtain peace, find missing property, prevent war, regain youth, superiors of all sorts, illumination, immediacy, employees, promotions, labor, world leaders, and divine power.

The seventh Sephira, *Netzach*, corresponds to the Sevens and the astrological qualities of the planet Venus. Other correspondences are

beauty, fostering friendship, obtaining love, ensuring pleasure, art, music, parties, luxury, jewels, aphrodisiacs, scents, perfumes, partnerships, and women.

Hode is the name of the eighth Sephira. It corresponds to the astrological qualities of the planet Mercury and the Eights. Other correspondences include business and commercial success, success in exams, divination of the future, influencing others, theatrical success, authors, short trips, writing, bargain hunting, schools, basic medicine, praxis (putting theory into action), statistics, teaching, predictions, self-improvement, celibacy, the mind, communications, and learning.

The ninth Sephira is called *Yesode* and corresponds to the Nines and the astrological qualities of the Moon. The correspondences for this Sephira include knowledge of astral travel, safe journeys, achieving reconciliations, foods (especially vegetables and flours), fetuses and infants, milk and dairy products, preventing war, the home, the family, cooking, clairvoyance, dreams, the sea, agriculture, natural medicine, and herbs.

The tenth Sephira is called *Mahlkoot* and corresponds to the Tens and the Pages (also called the Knaves, Princesses, and other names, depending on the deck) as well as the astrological qualities of the planet Earth, especially the powers of the magical elements: air, earth, fire, and water. Correspondences also include material wealth, material possessions, earth, plants, manifestation of magical goals, stones, and gems.

Note that these correspondences are not meant to be the end but rather the beginning of your personal set of Kabbalistic Tree of Life correspondences. Through research and, most importantly, through practice, you should be able to add to these, change them to fit your personal experience, and make this into a truly personal correspondence system.

The Lesser Banishing Ritual of the Pentagram

Based on earlier Kabbalistic concepts and brought to a concise whole by the leaders of the Hermetic Order of the Golden Dawn, the Lesser Banishing Ritual of the Pentagram (LBRP) remains one of the easiest and most practical banishing rituals around. Today, numerous groups

—even those wishing to distance themselves from the Golden Dawn and/or the Kabbalah—perform this ritual or variations of it.

Primarily, as the name indicates, the LBRP is used for banishing. However, it also helps you develop visualization skills and the ability to generate and direct magical energy. These abilities form a foundation of magic. Thus, besides banishing, the LBRP is also a valuable training tool.

In the ritual, you will read that certain words should be “vibrated.” This is a special way to sound those words. To do this, you inhale deeply, feeling as if the energy coming in with your breath is going into your lungs, down your body, out through your feet, and all the way to the center of the earth. As you exhale, feel that energy—now increased by the energy of the earth—coming back up and exploding out of your mouth. As you do so, say the word indicated loudly, so that it is charged by the energy you are raising. Visualize it going out to the ends of the universe. Note that this uses your entire breath, so words need to be elongated. For example, the first word to be vibrated, AH-TAH, becomes AAAAAH-TAAAAAH. If you are unable to do this loudly, you may do it quietly or even silently, but you still need to send out the energy charged with the word so that it virtually vibrates the universe.

In format, the LBRP has four sections, with the last section being a repetition of the first. Here are the basic instructions:

Section One: The Kabbalistic Cross

1. Touch your forehead, vibrate: AH-TAH
2. Point down, covering the groin, vibrate: MAHL-KOOT
3. Touch right shoulder, vibrate: VIH-G'BOO-RAH
4. Touch left shoulder, vibrate: VIH-G'DOO-LAH
5. Fold hands at chest, vibrate: LIH-OH-LAHM
AH-MEN

Section Two: The Formulation of the Pentagrams

6. Go to East, draw pentagram, point to center, vibrate: YUD-HEH-VAHV-HEH
7. Walking clockwise around the outer edge of the area you are using for the ritual, carry a line of energy to the South, draw pentagram, point to center, vibrate: AH-DOH-NYE
8. Repeat, but carry line to West. Vibrate: EH-HEH-YEH
9. Repeat, but carry line to North. Vibrate: AH-GLAH
10. Carry line to East, completing circle. Return to center of area. Allow circle to expand into a sphere.

Section Three: The Evocation of the Archangels

11. Hands out to sides, forming a cross uniting the physical (horizontal arms) with the spiritual (vertical spine and body), say (vibrate only archangelic names):

Before me: RAH-FAY-EHL

Behind me: GAHB-RAY-EHL

On my right hand: MIH-CHAI-EHL

On my left hand: OHR-REE-EHL

For about me flame the pentagrams,

And within me shines the six-rayed star.

Section Four: Repetition of the Kabbalistic Cross

1. Touch your forehead, vibrate: AH-TAH
2. Point down, covering the groin, vibrate: MAHL-KOOT
3. Touch right shoulder, vibrate: VIH-G'BOO-RAH
4. Touch left shoulder, vibrate: VIH-G'DOO-LAH
5. Fold hands at chest, vibrate: LIH-OH-LAHM
AH-MEN

Numerous books give this bare-bones version of the LBRP. Some books, such as *Modern Magick*, describe each action and the meaning of each word in detail (29–45). The unusual words are phonetic spellings of the Hebrew (using modern Hebrew as it is spoken by people today—the exact pronunciation of ancient Hebrew is debatable). I will point out here that you are quite likely to find variations of both the actions and the pronunciations in different sources. Try them all and determine which works the best for you.

Briefly, the Hebrew words in the first and last section mean “Thine is the kingdom and the power and the glory forever, amen.” Section 2 consists of names or titles of the Divine. Section 3 features the names of four archangels.

In sections 1 and 4, you should visualize and feel pure white light following your hand, turning you into a powerful link between the physical (the horizontal line) and the spiritual (the vertical line). The lines of powerful energy should extend beyond your body to the ends of the universe.

In section 2, draw the pentagram in one continuous line as shown in figure 10. Start and end at your left hip, with the other points of the star being above your head, at your right hip, and outside of your shoulders.

As you draw the large pentagram in the air in front of you, visualize it as being bright blue, like the color of a spark of electricity. The lines that connect the pentagrams in this part of the ritual are brilliant white, matching the color of the energy in the first section of the ritual. The end result of this section is that you have a circle of white light with brilliant blue pentagrams at the four directions. The circle expands above and below to become a sphere around you.

In the third section, visualize the archangels as enormous figures standing just behind the pentagrams. At the end of this section you might want to wait a moment and bask in the warm glow of their protection.

After you finish the fourth section, you may allow the visualization to fade from your mind while knowing that the protective barrier is still there.

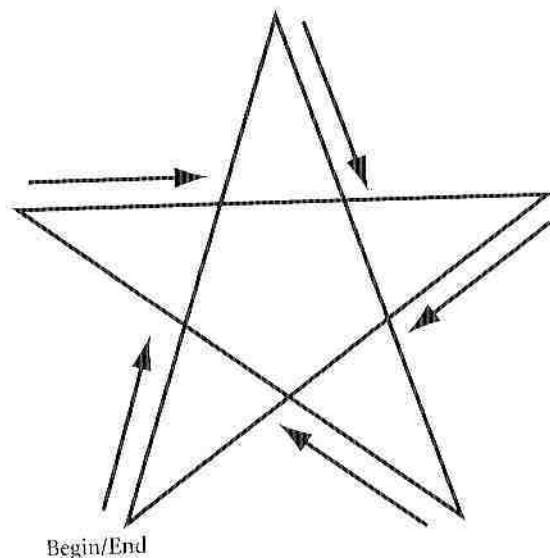


Figure 10: The Banishing Pentagram

A Sample Ritual

As you will recall, the basic form of magical ritual is banish, then create, manipulate, and direct magical energy toward a specific goal, and banish again. By now, I hope you have found a banishing method you like, perhaps one of those described here. This book has also covered some ways to work with energy. Now we will put them together. I'll take you step by step through the creation of a magical ritual by a young college student I'll call Sam. Feel free to make alterations for other purposes, but follow the basic pattern.

FIND THE SOURCE: Three months ago, Sam broke up with his girlfriend. Now, during a semester break, he's finally over her and has become attracted to a young woman named Mona. His first thought was, "I'll do magic to make Mona love me." But then he started to think about this. He would always know that the only reason Mona loved him was because of the magic and not because she really had feelings for him. And if she ever found out . . . ! He thought that he certainly wouldn't like it if a woman he didn't like performed magic like this to get him to love her.

Knave of Swords
Universal TarotThe Empress
Universal Tarot

Since he was attracted to her, he realized that he needed to make himself more noticeable to someone with the characteristics and qualities of Mona and make such women aware that he was available. Going through the *Universal Tarot*, he chose the Knave (Page) of Swords to represent him—young, handsome, virile, strong, looking to the future, filled with potential, etc.—and the Empress to represent the qualities he sought in a woman—young, strong, sure of herself, popular, beautiful, creative, intelligent, etc. He also wanted to represent the notion that he was the archetypal male (Kings) for the archetypal female (Queens). On his altar he placed the Empress on the left and the Knave of Swords on the right. Around the Empress he placed the four Queens, and around the Knave he placed the four Kings.

DIVINATION: This has two purposes. The first is to check on the appropriateness of doing the ritual at this time. The second is to help move you toward a more spiritual state of mind.

Sam used the *Golden Dawn Magical Tarot* to do the divination. First, he did the traditional Golden Dawn invocation of spiritual powers over the cards. He held them in his left hand, and with his magic

wand (if you don't have one, use your index finger or index and middle fingers) he drew an Earth Invoking Pentagram. This is like the one in the LBRP, but goes in the opposite direction. That is, the first stroke starts at the top center and goes toward the lower left. Continue around the pentagram until you return to the top center. The effect of drawing the invoking pentagram is to bring the desired spiritual forces into the deck. Then he pointed to the cards and said:

In the divine name IAO [pronounced EEE-AHH-OHH], I invoke Thee thou Great Angel HRU who art set over the operations of this Secret Wisdom. Lay thine hand invisibly on these consecrated cards of art, that thereby I may obtain true knowledge of hidden things, to the glory of the ineffable Name, Amen.

Of course, he did not do a divination for the question "Should I do this ritual?" because that would leave the decision with the cards rather than empowering himself. Instead, he asked, "What will be the result of doing the planned ritual?" That would allow him all the information he would need in order to decide if he should do the rite. The outcome was very positive so he decided to go ahead.

BANISH: Sam had already made sure that the area was clean before setting up his altar. He took a shower, then sat in his magical area facing east, toward his altar. He worked on slowing and calming his breath while allowing all of his muscles to relax. Then he arose and smudged the area. Finally, he performed the LBRP. He was now ready to begin.

RAISING AND MANIPULATING THE ENERGY: Most people involved with magic have heard of the "cone of power." This is usually considered part of the Wiccan tradition and is created primarily through visualization. However, the concept of a cone of power, while not so named, is also clearly a part of the magical tradition of the Golden Dawn. Sam knew this and followed their system.

There is one major difference between the ceremonial magic cone of power and the Wiccan cone of power. Most Wiccans see the cone of power as being a single cone. The point is up and the open end aligns with the magical circle that they created at the start of the ritual. Visually, it reminds one of the "witch's hats" that are sold around Hal-

loween. With the Golden Dawn ceremonial magic system, there is a similar cone. However, there is also a *second* cone above the first. It has its point down and the larger, open end is above (figure 11). The upper cone collects the spiritual forces, compresses them, and shoots them into the lower cone. The lower cone helps contain the raised energy of the magician and the incoming energy from above. To say it is powerful is an understatement!

The technique of creating the ceremonial magic cone of power is simple and is known as *circumambulation*, an archaic word for walking around in a circle. We'll let Sam's experience illustrate how it is done.

As Sam walked quickly in a clockwise circle, he felt his pulse begin to rise slightly and the rate of his breathing quickened. He could feel the energy start to well up inside of him. At the same time he could sense the Divine effulgence (brilliant radiance) begin to descend upon him. The power was intense, as it had been amplified through the compression of the upper cone and thrust with great force into the cone below. Soon he was combining the energy from above with his

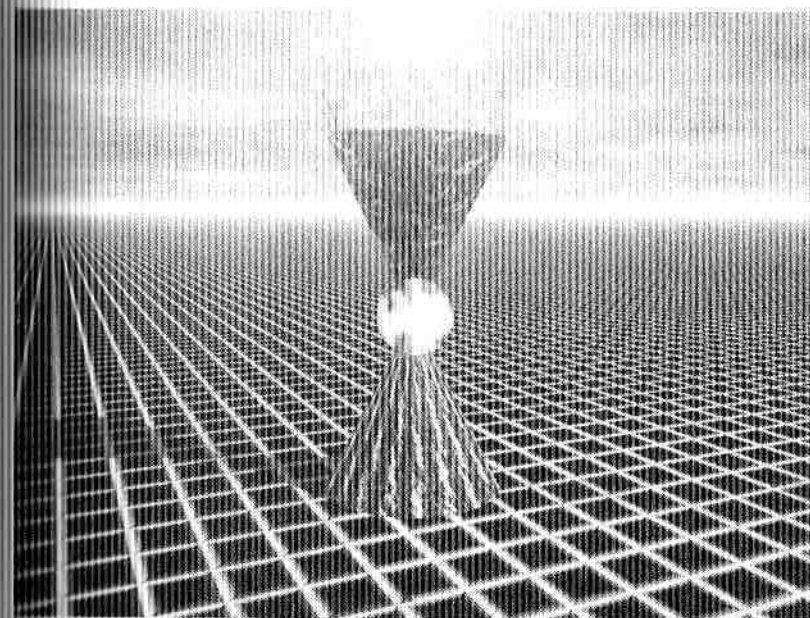


Figure 11: The Golden Dawn Dual Cone of Power

own, forming a type of spiritual tornado of energy contained within the lower cone of power.

DIRECTING THE ENERGY: Sam continued circumambulating until he felt that the energy could not be increased any further. Earlier, he had decided on a single word to represent his goal: *love*. When the energy was finally at a peak, he stood behind his altar, facing east. Holding the wand in his right hand (you could use your index finger, index and middle fingers, or the projecting sign described earlier), he thrust it toward the altar. At the same time he visualized the energy he had generated and manipulated, and used the wand as a directing tool, sending the energy into the cards (and thus charging the corresponding concept of wanting love from a particular type of person). When Sam felt the energy had fully entered the cards, he sealed the energy into them by clapping his hands and shouting, "So mote it be!"

BANISHING: Sam finished the ritual by repeating the LBRP. He then put all of the cards into an envelope and put them away. Unlike a talisman, he did not need to keep them on his person. Finally, he put away the tools and accoutrements of his temple.

DIARY ENTRY: As a final item, Sam filled out his ritual diary. He included many of the items just described as part of his record.

RESULT: Sometimes the results are exactly what we desire but not what we expect. At the start of the next semester, Mona became engaged to another man. Sam was quite depressed about it. He was sitting in a chair in a class when a long-time friend of his, Calli ("Short for Callista, the most beautiful," she used to say), sat next to him and asked, "What's up?" Sam looked at her and was shocked. He had always seen her as sort of mousy, but somehow she had become beautiful. He told her she looked great and she said, "Thanks. I changed my hairstyle and color and the way I do my makeup. And I bought all new clothes."

After class, Sam and Calli talked to each other for hours. They started dating. She admitted that she had always liked him as a friend, but since the new semester started she saw qualities in him that she had not seen before. Sam is convinced that the ritual worked in two ways. It made him aware of the potential Calli had for being a girlfriend, and it made it obvious to Calli that he was boyfriend material.



Four of Pentacles
Universal Tarot

Limited Preparation Rituals

One of the myths about ceremonial magic is that it takes hours of preparation, lots of paraphernalia, years of practice, and then rites can only be performed at certain times, perhaps requiring you to wait months or years just to do a simple spell. It is true that there are complex, involved rituals that do require this sort of thing. I would point out the work in the book *The Sacred Magic of Abramelin the Mage* by S. L. MacGregor Mathers as an example of this.

But for doing practical, basic, down-to-earth magic, extensive preparation and the use of ornate tools are not necessary. You may choose to use elaborate robes and wands and altars decorated with antique incense burners and carved with arcane symbols. Personally, I like doing that. It's fun and evocative. *I'm doing magic!*

But I do that by choice, not by need. With practice and understanding you may come to accept the concept that magic is taking place all the time, even if we are not consciously doing a magic ritual. I believe

that the best magicians are those who can do magic—or rather, become consciously aware that they are doing magic—at any time.

How does this relate to performing magic for a particular purpose? With a Tarot deck and the correspondences of the Minor Arcana cards and the Sephiroth on the Tree of Life given earlier, it becomes easy:

1. I want a job that pays better.
2. I do a divination to determine the outcome of such a ritual. If it is positive . . .
3. I pick a card that corresponds to the intention of the ritual. In this case I use the Four (correspondences: acquiring wealth, abundance, ambition, career success, money) of Pentacles (correspondences: money, material plane).
4. I banish the area. In this case I choose to visualize within me a glowing sphere of pure, loving, positive, dynamic, spiritual light. I let that grow until it surrounds me in a sphere of protection. Then I let that expand further until it fills the room, sending away anything that is evil, impure, or simply undesired.
5. I spin in place while holding the card and staring intently at it until I get dizzy and can't stand anymore. Finally, I fall to the floor shouting, "So be it!"
6. After my senses return, I repeat the banishing, only instead of letting the sphere grow to fill the room, I allow it to diminish in size until it once again stays safely in my center, allowing me to draw on it whenever I need to do so.
7. I record what I did in my magical record book.

Keys to Future Development

With these two basic models of ceremonial magic, along with the correspondences, you can do an enormous number of rituals by simply changing any of the aspects to fit your needs. For example, although I personally love the Tarot and always use it for this purpose, there is no reason why the divination aspect of these rituals needs to use the

Tarot. You could use a crystal ball, horary astrology, runes, automatic writing, or some other mode of divination.

With banishings, you will also find a wide range of possibilities. You could make the full magical circle as described in *The Lesser Key of Solomon*. Of course, you could also do the LBRP. You could use a Wiccan circle or use the growing and expanding energy ball described in this chapter. People who follow in the tradition of Aleister Crowley might use the Star Ruby ritual. Which one should you use? Try them and see which ones work best for you. Those are the ones you should use.

There are also numerous ways to generate magical energy. Besides circumambulation and spinning, you can also work with deep and rapid breathing (Be careful! If you feel lightheaded, stop.), dancing, running, visualization, moving parts of your body (such as swinging the arms), sensual arousal, drumming, and many more. Try these and any others you discover. Use the ones that work for you.

The next question, of course, is to determine which card corresponds to a particular magical purpose. The following are just suggestions. Use your imagination and try others. See which works the best for you and use that.

Magical Intentions with Suggested Tarot Cards

Get better grades: Queen of Wands

Heal a friend or loved one: Four of Pentacles

Heal yourself: Four of Wands

Peace in the home: Six of Pentacles

Increased creativity: Five of Swords

Win at games: Four of Pentacles

Ease at learning music: Seven of Cups

Make a new friend: Prince of Swords

Enhance an already existing friendship: Seven of Cups

Improve relationships with family: Nine of Cups

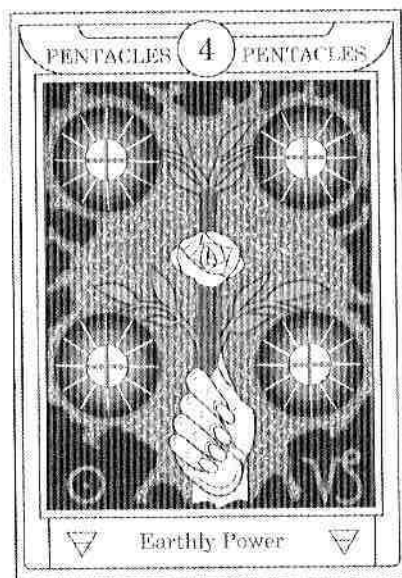
Improve relationships with mate: Seven of Cups



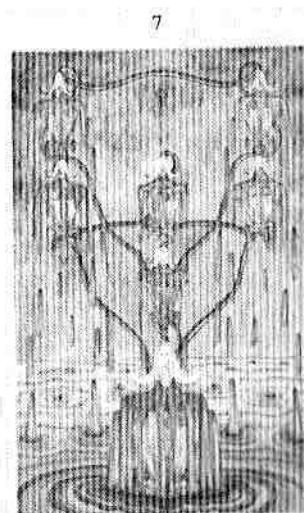
Queen of Wands
Universal Tarot



Two of Swords
Universal Tarot



Four of Pentacles
Golden Dawn Magical Tarot



Seven of Cups (Debauch)
Thoth Tarot

Improve relationships with business associates: Four of Pentacles

Safety on a trip: Nine of Pentacles

Get a good deal when buying a car: Eight of Swords

Get a good deal when buying a computer: Two of Swords

Insight into designing a computer program: Ace of Swords

Controlling bad habits: Five of Cups

Strengthening good habits: Queen of Cups

Prevent emotions from controlling you: Five of Pentacles

Allow yourself to express your emotions: Five of Cups

In the first example, to get better grades I used the Queen of Wands as a focus, because two of the correspondences for the third Sephira are studying for exams and obtaining esoteric knowledge. These will certainly help me get better grades. I chose the Queen (rather than the Two) because the Twos come earlier, at the beginning, while the Queen comes at the successful end. I want better grades now, not at some future time. Finally, I chose Wands as this suit corresponds to concepts of strong energy and striving, things I know I will need in order to achieve my goal of better grades.

If you look at this information and say to yourself that you would choose a different card, congratulations! You're well on the road to becoming a magician. The truth is that the card choices are general and may not be specific enough for your needs. For example, when it comes to healing another, which card you choose also depends on whether the person you wish to help has the flu or a broken leg.

Conclusion

As you've no doubt realized by now, much of ceremonial magic is based on the notion of "fill in the blank." Is it time for a banishing? Pick the one you like. If you don't like it, try another. Is it time to raise energy? Use any of the techniques listed or any others that you create. Which card should you use as the focus of your intent in the ritual? Use the information on correspondences to choose one.

Finishing this chapter requires just one more thing: you. Come up with a reason for doing a ritual and then give it a try. Be sure in your heart and mind that you will succeed, and you will.

Questions for Chapter Six

1. Looking at the list of Magical Intentions with Suggested Tarot Cards just given, which ones do you think are accurate? Which ones do you think are in error? Why?
2. Add at least two items to the correspondences for each of the Sephiroth. Why do you think they are accurate additions?
3. What are the necessary steps in any ritual?
4. Design at least three rituals using the Tarot in the manner described in this chapter. Did they succeed? Why or why not?
5. Do you have a magic wand? What does it look like? If you don't have one, what would you like it to look like? Why?
6. Traditionally, magicians worked in groups. After you have learned these rituals, would you feel comfortable designing a Tarot magic ritual and performing it with others? If not, why not? Excluding physical difficulties, such as living in a remote area, each time you come up with a reason for not wanting to work with others, trace it back in your mind to its source to discover why it bothers you. You may find that what you think is the source of these feelings is not the true source. Keep examining it in your mind, and you will eventually find the true reason for not wanting to work with others. If you do want to work with others, how would you design a ritual that would involve everyone as participants rather than observers?
7. Extra credit! Design a ceremonial-magic ritual that directs your intent toward a Tarot card using a technique that you invent and that is not the same as anything in this book. Now do the ritual. Did it work? If not, why not? If it did work, why do you think you were successful?

SEVEN

THE TAROT AS MAGIC

One of the concepts I have tried to make clear in the previous chapters is that magic is always occurring. It was the very first principle of magic I explained back in chapter 1. So far, however, this book has focused on special instances or rituals wherein we are consciously performing actions in order to achieve a desired result. But if everything we think and do has magical qualities, are there not other ways of working with the Tarot that are, in and of themselves, magical? This chapter will give you some ideas as to how you can make your work with the Tarot part of your magical world.

Synchronicity

Most people who use a Tarot deck do so for giving readings or divinations, or for what some people would call "fortunetelling." It is not the purpose of this book to cover that subject, but there is an aspect of it which is valuable to consider here: How does the Tarot work for these purposes?

I think we can pretty well ignore the "Demons control it" aspect simply because there is absolutely no evidence to support it. The answer most frequently given today is

"synchronicity." Unfortunately, most people don't understand this concept or they have an errant notion of what it is. The truth is that *synchronicity* is nothing but a word and tells us nothing.

The popular use of the term was created by the psychologist Carl Gustav Jung (1875–1961). Jung was the son of a priest. His grandfather is alleged to have been the illegitimate son of the German philosopher, poet, and mystic Goethe. At first, Jung was a student of Sigmund Freud, and eventually became a coworker. They often disagreed over each other's theories, and Freud attempted to move Jung away from the occult on different occasions. They eventually discovered some sexual secrets about each other: Freud was sleeping with Jung's wife and Jung was sleeping with one of his young female patients. They agreed not to reveal these secrets and soon went in different directions with their psychological theories and practices.

In his book *The Structure and Dynamics of the Psyche*, Jung first observed that there were "meaningful coincidences" in life. A common example of such a meaningful coincidence would be getting a phone call from someone you haven't heard from in years just moments after thinking about that person. He called this experience a "synchronicity." It is important to note that Jung considered synchronicities to be "acausal." That means there is *no* cause-and-effect relationship between the parts of the synchronicity. Your thinking about a person did not cause the person to call you. It is just a "meaningful coincidence."

The key concept here is "meaning." Meaning is an interpretation we put on something. For example, if I were to say the word *blue*, you would think of a certain shade of color, perhaps that of the sky on a bright, clear day or maybe the dark-blue hue taken on by the sea at nightfall. By itself, the word *blue* is just a few sounds. But when we hear it, we associate it with ideas. *We give words meaning.*

A coincidence is simply a series of events that is accidental, but appears to be planned or arranged. For example, I currently live in southern California. Instead of the traditional four seasons, we actually have but two: a short wet season and a long dry season. If I wash my car several times during the wet season and it rains within a few days of the wash, it would be a coincidence (and not a difficult one to

understand) that one followed the other. If I were to say, "Every time I wash my car it rains," I would be implying that one caused the other. Of course, they would be unrelated; one thing following the other would be just a coincidence. However, I could try to find a cause for the coincidence. If such a cause were discovered, it would no longer be a coincidence. The effect would have a direct cause.

We now have three concepts. The first is a coincidence, wherein two or more events seem related but are not. The second is the notion of "acausality," where something (B) follows something else (A), but A does not cause B (even though they appear related). The third is the concept of meaning, which is simply that our minds give a value to something.

Synchronicity, or meaningful coincidence, is the idea that two or more things have absolutely no cause-and-effect relationship to each other, but our minds give meaning to it. In short, we create meaning from nothing. A synchronicity consists of events that happen at random, that have no relationship to each other, but to which we give meaning.

Therefore, as an explanation for how a Tarot reading works, *synchronicity* is a horrible failure because it implies that giving a Tarot reading works not because the Tarot is in any way whatsoever related to your life or your problems, but because the cards fall, by sheer chance, in a particular way that the reader finds meaningful. To give a true answer as to why the Tarot works, you would have to find out *why* the cards fall in a particular way. *Synchronicity* is a description, not an answer.

Strange Attractors and the Tarot

It may sound like I am decrying the value of the concept of synchronicity, when actually, just the opposite is true. What I am pointing out is that there is something beyond our ken that is the source of what we see as synchronicities. This "something" may be discovered, someday, with the help of computers far more powerful than anything we currently have and is in the realm of what is called *chaos science* (not to be confused with chaos magick).

In my opinion, one of the underlying notions of chaos science is that what we see as chaos actually has an order and structure, but it is too vast for us to comprehend. More and more, scientists are finding order within chaos. This is exemplified by the so-called *butterfly effect*, the concept that a butterfly flapping its wings over Brazil can produce a tornado in Oklahoma. Being able to follow all of the cause-and-effect events that lead to the tornado is impossible with current technology, but may become possible with future supercomputers.

One of the difficulties of tracing all of these cause-and-effect relationships is that we often don't understand how the relationships work. In the center of what appears to be a chaotic system, *something* produces an order that we can understand. Without understanding the nature of this *something*, scientists have named it a *strange attractor*. Different scientists give different definitions of strange attractors, and this is an area for future research.

What you are reading is not meant to be a text on chaos science. But perhaps—PERHAPS—in the seemingly infinite chaos of the universe, there are unknown causes of events or Divine strange attractors. These strange attractors allow for a chaotic mixing of Tarot cards resulting in our laying them out in a spread in a way that allows a mind trained in the symbolism of the Tarot to interpret the symbols. Even more confusing is the notion that different Tarot readers will interpret the same symbols in different ways. This means that the strange attractor that creates an appropriate order within the seeming chaos of a mixed deck is actually specialized for each individual.

If this is accurate (and I fully acknowledge that this is a big "if"), a Tarot reader can accurately interpret the cards of a reading because there is an unknown cause (the strange attractor) that links a person's potential (the probable future of the person who is having his or her cards read) and the symbolism of the cards. They appear to us as a synchronicity (meaningful coincidence), but on a level we cannot yet understand, it is not acausal. There is a direct relationship.

We do not have the mind capacity nor the computer technology to figure out what that relationship is, but we can accept it and use it. The term *synchronicity* does not explain the cause of what happens in

a reading, but it does identify the nature of our ability to interpret the cards.

For a moment, let's accept the notion that within the chaos of the universe there is something that gives order, and that what seems to be a coincidence actually has a vast but logical structure. Further, let us accept the possibility that although we cannot see the greater order, we can see how it manifests in our physical world and that we call what we don't understand a synchronicity. That means that we can work with synchronicities even if we are not aware of their meanings (note that this may relate to Aleister Crowley's Oath of the Master of Temple, which is, "I swear to interpret every phenomenon as a particular dealing of God with my soul").

The Ritual of the Strange Attractor

In this ritual, the Tarot becomes the central focus. The purpose is to speedily bring to pass what the Tarot indicates, knowing that the synchronicity by which the card is selected is based on a strange attractor that causes order, and thus peace, in the universe. In other words, trust that the card selected is the card that will result in the greatest good for all. Because we are entrusting our future to this, there is no need to do a divination beforehand.

Further, unlike other rituals, the magician does not need to know the actual intent of the ritual. That will be determined by the Tarot. As a result, very little preparation is required.

1. Perform a banishing of your choice.
2. At random, choose a card from the Tarot deck. I have found that this is most easily done with either the Major Arcana only or with a deck that has symbolic images on the Minor Arcana such as the *Universal Tarot*.
3. (Alternative A) Look at the card intensely as you spin around until you get very dizzy. Clap your hands together and shout, "So mote it be!"

(Alternative B) Put the chosen card on your altar. Inhale deeply. With each inhalation, feel or visualize energy coming into you. As you exhale, make the projection sign toward the card and feel all of the energy going out of you and into the card. Repeat at a faster and faster rate until you begin to feel lightheaded or you begin to lose your concentration. Stomp your left foot on the ground and bring your left forefinger to your mouth (as if saying "Shhh!"). This is the *Sign of Silence* and seals the energy.

(Alternative C) Put the chosen card on the altar, which is in the center of your area. Begin circumambulating clockwise to form the cone of power. Each time you pass by the west of the altar, turn toward it (you will be facing east) and make the projecting sign toward the card. With each journey around the altar, feel the energy you are raising and sending all the more intensely. With practice, you can do this without actually turning to the east, but at a slight angle to the circle you are making. By doing this, you end up circling without any pause. When you feel you have sent sufficient energy to the card, come to the west of the altar, face east, and perform the projecting sign toward the card. Stomp your left foot and say, "So be it!"

(Alternative D) Perform this ritual outside at the top of a grassy hill. Protect the card between your hands, lie on the grass, and roll down the hill. Shout with loud vowel sounds (Aaaahhhh! Oooohhhh! etc.) as you roll down the hill. When you reach the bottom, look intently at the card and shout, "Yes!"

(Alternative E) Sit with your back straight. Look at the card without blinking. Hold your hands up so the palms face the card. Bend the middle, ring, and pinky fingers into the palm so that only the thumb and index finger are extended. On your left hand this will look like the capital letter *L* while your right hand will be the reverse. Your thumbs will have their tips pointing toward each other.

Begin to inhale. As you do, bring the back of your hands to your chest. Keep the muscles of your arms tensed as you do this. Elbows point down. Feel the energy coming into your body with the breath. As you exhale, slowly move your hands toward the card, sending energy to it. Again, keep your muscles tensed.

Repeat this process until you feel you have sent the maximum energy to the card. Do the Sign of Silence.

4. Perform a banishing. You can repeat the one with which you began the ritual or use a different one.
5. Record the ritual in your magical record.

The Television Ritual

In the science of sound, *noise* is the name given to sounds that have no meaning or get in the way of sounds that do have meaning. Just as white light has within it all the colors of the visible spectrum, sounds that have all the frequencies that are audible are called white noise. This is the hissing sound you hear when you go between channels on AM radio or tune to a TV channel that has no station on it. In fact, when you tune to that channel with no station, you will see a display of flashing pinpoints of light. This is the visual equivalent of white noise.

One of the great things about white noise is that it will blot out other sounds. Similarly, the white noise on the TV screen will blot out any images, giving you a blank starting point, or *tabula rasa*, to work with in a ritual. This makes a cheap, used, black-and-white TV a wonderful addition to your magical tool kit.

1. Put a TV (the bigger the better) in the east of the room you are going to use. If you traditionally use another starting direction in your rituals (some people prefer the north), place the TV there.
2. Perform a banishing of your choice.

3. Mix up your cards (use only the Major Arcana in decks that do not have a pictorial Minor Arcana) and select one, but do not look at it.
4. Put some adhesive on the back of the card. This could be tape, "Blu-Tack," or another removable substance.
5. Turn on the TV to a channel with nothing on it so you get the white noise visual display on the screen. Turn up the sound so you can only hear the aural white noise. Turn off all other lights in the room.
6. Using the adhesive, stick the back of the Tarot card to the center of the TV screen. This will be the first time you see the face of this card during the ritual.
7. Sit as close to the screen and card as possible (in spite of what your parents may have told you) while still being able to focus on the card. The goal is to let the light of the screen fill everything in your vision other than the selected Tarot card.
8. The combination of the sound and light is hypnogogic, putting you into a deeply relaxed and open state, similar to that experienced just before you fall asleep. This will allow your innate magical power to unite automatically with the symbolism of the card.
9. Continue for as long as you desire. Usually this phase lasts no more than ten to fifteen minutes. However, let your body and mind guide you.
10. Turn off the TV. Banish the room. Record your experience.

Divination Magic

Most people define the term *divination* as a means of making oneself divine. However, the definition of the suffix "-ation" is "an action or process." For example, *strangulation* does not mean to make oneself strangled. Rather, it means the action or process of strangling. The de-

inition of *divination*, therefore, should be "an action or process of the Divine."

For thousands of years, the process of determining the effects of divine forces on us has been examined with synchronistic methods. Runes, the Tarot, the I Ching, and the observation of signs such as the flight of birds are all forms of divination. However, we have to interpret the meaning of those signs and synchronistic events.

This leads to a discussion of one of the popular expressions of the followers of Aleister Crowley: "Do what thou wilt shall be the whole of the Law." Some people believe that this means you are free to do whatever you want. But as Crowley and many of his followers have made clear, *wilt* means your "True Will." This True Will is your ultimate purpose in life. Further, it is seen as totally harmonious with the Will of the Divine. Therefore, as Crowley writes in *The Book of the Law*, "Thou hast no right but to do thy will."

Of the number of people who begin a course of study and practice with magic, most fall from the path. This is usually because they have certain expectations and preconceptions about what magic really is. When their expectations are not fulfilled, they become disappointed and disillusioned and seek elsewhere.

But many budding magicians discover a true secret of magic:

Magic is not about power over others—

It is about power over yourself.

As part of learning self-mastery, the magician uses a variety of techniques to discover what his or her True Will really is. One of the techniques the magician-in-training may use is that of divination.

When I teach Tarot divination, one of the things I tell students is that when giving a reading I always tell the truth and interpret the cards to the best of my ability. This means that if the message of the cards is not positive, the information still must be shared with the client. However, I have *never* given a reading wherein the cards do not offer hope or a way out, no matter how grim the current situation may appear.

One of the reasons that real magicians are successful is because they move in harmony with the Divine. Nonmagicians end up having nothing but difficulties because they fight the Divine. If you want to be a successful magician, moving in harmony with the Divine, the "Will of the Universe," will help you achieve your goals.

This does not mean that we are stifled by the cold hand of fate. By knowing the difficulties and opportunities available to us, we can create our own futures. This is done by working with the "Will of the Universe," not by fighting it.

Therefore, if you do a reading for yourself, or have someone you trust give you a reading, it makes sense that you follow the advice of the cards. That means working to enhance anything that is good and taking the advice on how to overcome anything that is bad. There's just one problem with doing this: meaning.

Either you or your reader must interpret the meanings of the cards. I contend that the cards always tell the truth, but we may partially or totally misinterpret them. How, then, can we get past possible misinterpretations so we can assure ourselves of greater success? The obvious answer is not to interpret them at all, but to trust that the spread is Divinely inspired through a synchronistic relationship and that we can best follow the direct advice of the Divine by giving our energy to the potentials described in the reading. The following ritual is a way to do exactly that:

1. Banish your area.
2. If you wish general magical help, make your mind a blank as you mix up the cards. If you wish an answer to a question, keep the question in your mind as you mix the cards. Remember, do not disempower yourself by asking the Tarot for permission to do something through the use of a yes-or-no question. Instead, ask an open-ended question. Don't ask if you should go out with John or Linda. Instead, ask what the result will be if you go out with John or Linda.
3. Lay out your cards on your altar. If you wish, use any spread with which you are familiar, such as the famous Celtic Cross ten-card spread. If you do not have a favorite Tarot card layout,

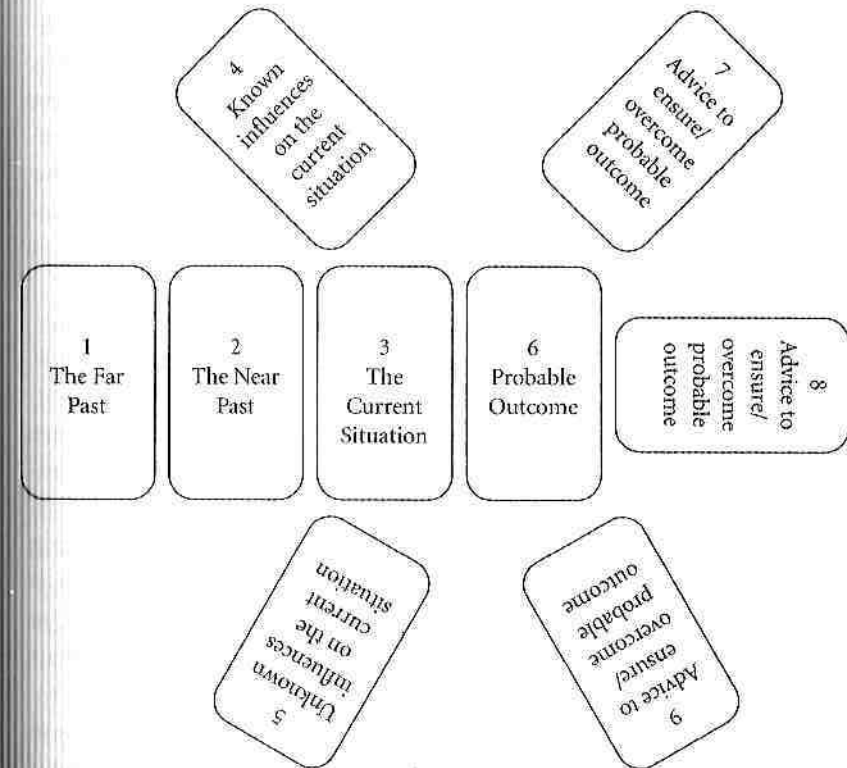


Figure 12: Nine-Card Spread

you can use the nine-card spread illustrated in figure 12. Lay out the cards faceup according to the numbers in the diagram.

4. Don't worry about the meanings of the cards. Instead, generate and send energy to the entire spread, perhaps using one of the appropriate techniques described in step 3 of the Ritual of the Strange Attractor. Alternatively, make up your own way to generate and send the energy.
5. Banish your area and fill in your magical record.

This ritual has perhaps the most unique quality of all the rituals described so far as it uses cards—selected by seemingly random chance—to be charged in order to achieve your magical goal. The result of this

ritual is that within a short time you will discover that new opportunities are presented to you, perhaps a new relationship or a new job. Perhaps you will be offered an opportunity that requires you to move from your current location. If you asked a particular question, opportunities will arise that will either help you immediately see an answer to the situation or go down a path that will lead you to resolve the situation for the good of all. Will you accept the opportunity, even if it means great change? That is up to you.

Tarot Tools

There are many types of magicians. One type is the *armchair magician* who sits around and reads or talks about magic, but never does anything magical. To some of you reading this, calling someone an armchair magician might sound like an insult. In fact, some practicing magicians would consider the term to be an insult. To me, however, it is simply a description. Many armchair theorists have helped come up with new ideas and concepts that allow practicing magicians to improve their craft.

However, in some situations, armchair magicians pretend they are practicing magicians, or at least they would be practicing magicians if they had “just one more magical tool” or read one more book. I suppose they could always come up with excuses, but not having the necessary tools shouldn’t be one of them. They have access to a full set of the traditional magical tools in an inexpensive deck of Tarot cards.

While having fancy magical tools or weapons can help inspire your mind, just having a deluxe sword, cup, wand, or pentacle is not enough. Like talismans, they begin as inert objects. There are two ways to transform them into powerful magical tools. One way is to charge or consecrate them. I still remember all of the thrusting at pentagrams and hexagrams in the rituals I did when I consecrated my tools. My elbow was sore for months!

But that was within the structure of a magical organization. People who are not within the body of a magical group should not be prevented from creating their own tools and making them into powerful

magical objects. You can find various forms of consecrations and charges for the tools, but there is another way to turn them into powerful magical devices: Use them. Make use of them frequently. The energy you put into their use combined with the energy summoned into your area results in a charging of the tools. It may take more time to charge them this way than through a consecration ritual, but there is no reason that this method cannot be every bit as effective.

I like to compare this to the old speakeasies in the United States during the days of prohibition. You had to know the password to get into the club. If you didn’t know it, you couldn’t gain admittance. However, if you kept coming back, day after day, week after week, eventually the keeper of the door would allow you in. Consecrating your tools is like knowing the password. It is powerful and relatively quick. Using your tools over time is like coming back repeatedly. Eventually, whether you use the password or keep knocking on the door, you will get in. Similarly, whether you charge your tools over time or consecrate them, they still can become powerful magical agents.

Traditionally, each of the Aces is known as the “Root of the Power” of the magical element of the suit. For example, the Ace of Cups is the Root of the Power of Water. This means that each Ace is an ideal replacement for the corresponding magical weapon or tool. If you don’t have a chalice, use the Ace of Cups. No pentacle? Use the Ace of Pentacles. These can also be used as part of a portable altar setup or a replacement if you accidentally break, misplace, or tire of one of your regular tools.

The fact that today the Tarot is experienced by many as innately magical may make the charging of these tools (through use) easier than the charging of other physical objects.

Conclusion

In the previous chapters you saw how the Tarot can be used for magic. In this chapter the goal has been to show you that the Tarot, in and of itself, is magical. By tapping into the magical power of the Tarot, you can accomplish amazing things. But don’t let what you’ve read here

limit you. Use this chapter as a basis for expanding your magical possibilities and your potential uses of the Tarot.

Questions for Chapter Seven

1. You are sitting at an outdoor coffee house, talking about small dogs with a friend. You say that the only type you like is the Shih Tzu. Suddenly, a Shih Tzu walks by. It has no leash and nobody seems to be looking for it. The dog looks over at you and seems to nod its head, then walks away. How would you describe this? Is it magical?
2. You dream about falling out of bed. You awake suddenly . . . and fall out of bed. Is this a coincidence or a "meaningful coincidence" (a synchronicity)? Why?
3. In the Ritual of the Strange Attractor, there are several methods given for raising and directing energy. Try them out. Which one works best for you? Why do you think it works so well? Can you come up with your own method for doing this part of the ritual? Try it. How does it compare with your favorite of the ones given here?
4. With the understanding that the Tarot, in and of itself, is magical, design at least three magical rituals in which the Tarot plays a magical part. Try them out. Did they work? Why or why not?
5. Do you have more than one Tarot deck? Do you use them for different purposes? Why? What makes one deck better for one purpose and a different deck better for another purpose?
6. The rituals in this chapter were designed so that one person could do them. If you were working with a group, you would need to redesign them so that the members of the group would be involved. Take one of the rituals above, or one that you have designed, and redesign it so that you could work the ritual with another person or a group.

7. Extra credit! You can study the Tarot all you like, but until you work with the cards every day, they really do not become a part of you. Design some sort of magical work with the Tarot that you can do on a daily basis. You should use a different card each day. If you are short of time, limit this work to five minutes per day. Keep a record of your work. If you complete a month, working every day, you get extra credit. If you complete two months working every day, you get double extra credit. If you complete three months, working every day, and see results from your work, you can justifiably call yourself a magician.

EIGHT

THE TAROT AND SEX MAGIC

Every spiritual tradition in history has positions on sexuality. Some of them evolve and change over time. Most of them today take what I call a *sex-negative* view of sexuality by placing moderate to extreme limitations on what forms of sexual expression should be allowed. A few take a *sex-positive* view of sexuality, which rejoices in and endorses all forms of consensual sexual expression. I don't know of any that are sex-neutral.

The sexual instinct is one of our most primal urges, not only because it is the source of reproduction, but also because it brings us great pleasure. To some magicians and mystics, it is also a path that can help us become closer to, or unite with, the universe and the Divine.

Because sexuality is so primal, it can play a major part in the way we develop and think. Therefore, organizations that wish to control your thinking often make the control of your sexuality a major part of their belief systems. Of course, they don't want to say that *they're* trying to control you on all levels, so they attribute the attempt to control your sex life to the will of God.

Let's look at this logically. Sex is good. It feels wonderful. It provides exercise that is good for the body. It releases

endorphins that can help people overcome pains such as arthritis. In fact, our bodies and minds are literally designed to have sex.

But according to some teachers or preachers, God doesn't want you to have sex. That means that either their God is incredibly cruel, sitting on his throne and laughing at the pain of millions who obey what these preachers say, or He is an idiot who doesn't realize what He has done.

I'm sorry, but my God is neither cruel nor an idiot.

However, if people choose to live a particular way—even if it means being obedient to a money- and power-hungry hierarchy in the hopes of, as one preacher puts it, “Pie in the sky, by and by, when you die”—I certainly have no right to interfere with their paths. Therefore, if you have *any* timidity about the discussion of sexuality, I respectfully suggest that you skip this chapter. There is already much in this book that you can use to make magic or improve your magical skills.

Three Methodologies

There are three methodologies for working with the Tarot and sex magic. The first I refer to as *sensual energy generation*. In this system you use sexuality as a way of raising energy to use with your Tarot magic. The second method I refer to as *Tarot ecstasy*. In it you learn how to use the Major Arcana cards to expand on your sexual bliss. Finally, there is *Tarot sex magic*, which unites the previous two into a complete system.

Sensual Energy Generation

In previous chapters I have suggested that sensual activity can be used to generate energy, which can be used for magical purposes, especially with the Tarot. For an in-depth explanation of how sexuality can be used in magic generally, I would direct you to my book *Modern Sex Magick*. However, the goal of this book is to give you an understanding of how this technique can work with the Tarot to improve your magic and your life.

Most books on sex magic previous to *Modern Sex Magick* focused on the physical positions of participants and the number of people involved. In my research and studies (which trace the history of sex magic

in the West back for more than 2,000 years) as well as my practices and those of my students, I have found that this was not originally the case, nor is it the case today. The focus in the distant past was on the flow of energy. One famous author, Aryeh Kaplan, pointed out that the ancient Kabalistic mystics would sit with their heads between their knees in order to alter the blood flow to their heads and induce an altered state of consciousness—nothing here about the number of people. The focus, too, is on the change of the mind, not just the physical position.

In the book *The Holy Letter*, a medieval instruction course in Kabalistic sex magic disguised as a type of marriage manual, the author reveals that the technique is to focus intently on the goal while having sex. Elongating the period of sexual activity increases the effect. Again, nothing about positions or numbers; it's just about working with the energy. As they knew, and as we are learning again today, it's the energy that matters.

Sigmund Freud and His Follower

Before going on, it's important to look a bit deeper into Freud and Reich. Freud initially believed that *libido*, the sexual urge, was an actual physical energy that could be measured. He felt that all neuroses and psychoses, as well as physical problems resulting from them, were caused by a blockage in that energy. Therefore, to cure these medical ailments, he knew he would have to tell people to free up their sex lives. Unfortunately, he could not tell this to the middle-class women of the early twentieth century. He could not encourage them to have loving sex with someone if they were unmarried, nor could he encourage them to have loving sex with someone other than a cruel or brutal, uncaring husband. He had to come up with something else.

What he did was invent the “talking cure,” what is today called psychoanalysis. He changed his concept of libido from an energy to a desire. If something stopped the desire, it needed to be freed. What was this “something” that could block a desire? It would have to be another desire that was contrary to the life-affirming libido. He invented a death-affirming desire, which he called the *death wish*, to counter his new definition of the libido.

In the meantime, Reich continued research on the concept of libido being an actual energy (which he renamed *orgone*). He discovered that a symptom of blocked libido/orgone (besides neurosis, psychosis, and/or psychosomatic ailments) was that a person was incapable of having a *potent orgasm*.

A potent orgasm is one where your only thought is of having an orgasm, achieving climax. You're not thinking, "Is my partner enjoying this? Is he or she going to have an orgasm? I wonder if the kids are alright? I think I should move my body differently. Will the room look better painted blue or green?" Instead, you're not really thinking at all. The only thing in your mind is the primal urge seeking orgasmic release.

Earlier, we saw how, through correspondences, we could use a Tarot card to represent the goal of the ritual. By using the Tarot cards, you do not have to focus on any thought. All you have to do is look at the card. This means that you can have the important potent orgasm while sending the energy raised and released to achieve the purpose of the ritual by looking at a card. Here is how it works.

Basic Sex Magic Tarot Ritual

1. Determine the purpose of the ritual and do a divination to determine the outcome.
2. If everything seems positive, or if it is not positive but you are determined to do it anyway, choose a card from the Tarot to represent the purpose of the ritual.
3. Banish the area where you will be doing the ritual. You will probably want to have a futon, some pillows, etc., where you can feel comfortable if you choose to lie down.
4. Place the card in a position where it can be seen easily by everyone involved in the ritual.
5. Begin the erotic arousal. Don't bother to think about the purpose of the ritual, just focus on sensuality and pleasure.
6. If you feel you are about to orgasm, slow down or stop until the feeling subsides. Then begin arousal again.

7. Repeat step 6 until your deepest desire is to orgasm.
8. At the point of orgasm, look at the card. Focus on it as strongly as possible. Do not worry about its meaning.
9. Banish and record your results.

Notes

- A. This can be performed in numerous ways:
 1. By yourself, through masturbation.
 2. With masturbation and a visualized partner.
 3. With another person, but both of you are not touching each other: mutual masturbation.
 4. Interacting with your partner.
 5. With several people, mutually masturbating.
 6. With several people, in couples, working together.
 7. With several people all together.
- B. If you are working with more than one person, make sure that everyone is aware of, and agrees to, the purpose of the ritual.
- C. You may want to have several copies of the card—perhaps, even, from different decks—so that the card(s) can be seen by the magician(s) no matter what physical positions are taken.

Tarot Ecstasy

The 1960s and '70s were a time of great sexual exploration. It opened up more people in the West to the potential bliss of sexuality and its associated spirituality than perhaps any other time in the past 2,000 years.

But in the 1980s, a deadly new medical nightmare, AIDS, which could be transmitted through sexual contact, thrust itself into world awareness. As a result of advertising implying that AIDS was easy for anyone to get, a new terror swept the country. People retreated from the sexual openness of the previous generation and moved into a more closed and restrained direction.

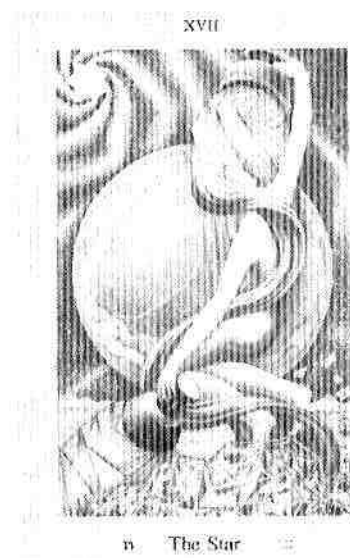
The experimenters from that earlier generation became the mothers and fathers, scientists and computer programmers, teachers and mentors, writers and filmmakers of the current generation. Members of the current generation hear about what their elders did and want that same kind of enjoyment. Members of the previous generation who feel more constrained out of fear also want the ability to explore more within the boundaries of their exclusive relationships.

In short, many people instinctively know that there is more to sex than just "Wham, bam, thank you sir or ma'am!" As a result, numerous books and videos on how to make sex better have appeared and continue to appear almost every month. There are new sex manuals, new sex positions, even a reinterpretation of traditional Tantra (which is a complete Eastern spiritual system) that focuses almost exclusively on sexual bliss.

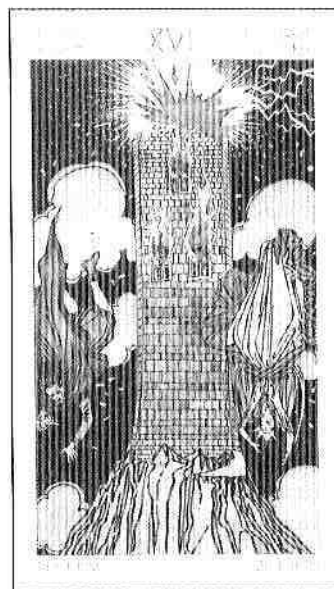
But you don't need to find obscure books or practice complicated yogic positions. Our old friend the Tarot can spice up your sex life beyond belief. Using just the Major Arcana, here is a list of sexual activities suggested by the images on the cards:

- 0 **The Fool:** He is looking up. Who is he looking at? His partner, obviously. By why would he be looking at his partner? What is his partner doing that so intrigues the Fool that he is ready to walk off a cliff? If you draw this card, have your partner erotically strip/dance/perform in order to arouse you.
- 1 **The Magician:** He is holding a wand. This seems kind of obvious, doesn't it? It relates to masturbation.
- 2 **The High Priestess:** She is sitting. Try sex in a sitting position.
- 3 **The Empress:** She holds a wand. Include playing with sexual toys in your sensual activity.
- 4 **The Emperor:** He holds a wand and is in control. Mutual masturbation.
- 5 **The Hierophant:** He is seated with people below him. If they look up, it's easy to see what would be at the level of their mouths. If you draw this card, practice oral sex with the receiving partner in a sitting position.

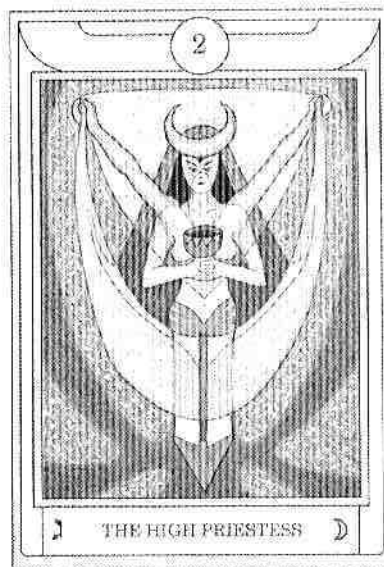
- 6 **The Lovers:** They are both standing. Try having sex in a standing position. Usually, in a heterosexual version, this is done by having the woman wrap both legs around the man. If she is taller than the man (or has some sort of riser), she can stand on one foot and wrap her other leg around him. Such standing positions, while enjoyable, can be very difficult to attain and sustain if you are not both very trim, athletic, and agile. Using chairs, sofas, pillows, etc., or leaning against a post or wall can help you achieve these positions.
- 7 **The Chariot:** A man is behind two creatures (horses, sphinxes). He is driving them forward. The imagery here implies that the person in front is kneeling while the person behind is entering from the rear, what is commonly called "doggie style." If you draw this card, you could give this position a try.
- 8 **Strength:** She is controlling the lion. Does this imply a female putting the male in bondage? Perhaps this would be an ideal time to experiment with blindfolds and simple rope ties. You may be surprised at the powerful effect this can have. Be aware, however, that even these simple practices have a slight potential to open painful issues for some people, and those issues will need to be discussed.
- 9 **The Hermit:** He is alone, but his light calls others. Try back-to-back mutual masturbation.
- 10 **Wheel of Fortune:** While coupled, try rolling over, reversing positions.
- 11 **Justice:** The card shows a woman sitting between large vertical poles. The image here symbolizes having one person prone, the other on top, sitting. This is commonly called the "cow-girl" position.
- 12 **The Hanged Man:** One person is in an upside-down position. Pillows, chairs, and sofas can help you achieve this position. Mutual oral sex in this position can result in the inverted person becoming oracular.



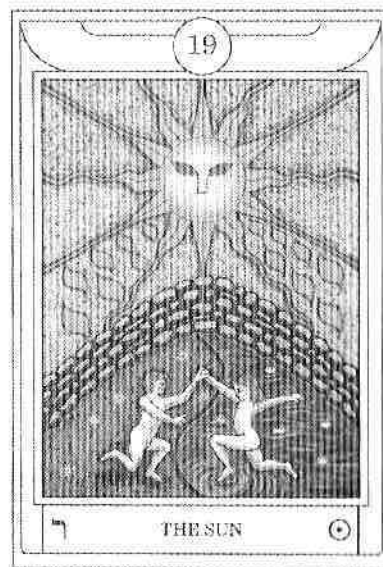
The Star
Thoth Tarot



The Tower
Universal Tarot



The High Priestess
Golden Dawn Magical Tarot



The Sun
Golden Dawn Magical Tarot

- 13 **Death:** Focus on the "little death," a term used to describe orgasm. Let it totally overwhelm you.
- 14 **Temperance:** Note the flowing fluids in the card. This implies the mutual enjoyment of oral sex.
- 15 **The Devil:** The two figures are "trapped" by chains that can easily be removed. This could indicate that if you draw this card, you might experiment with bondage.
- 16 **The Tower:** Masturbate your partner. Manually manipulate the "Tower" until it falls.
- 17 **The Star:** Oral sex with woman as receiver.
- 18 **The Moon:** If you are willing, experiment with anal sex. Before doing so, search the Internet or get a book on sexual safety with this erotic technique.
- 19 **The Sun:** Oral sex (mutual or with the man as receiver).
- 20 **Judgement:** This card indicates a rebirth. For fun, instead of focusing on giving pleasure to your partner, each person involved should attempt to orgasm quickly and then achieve a second and third orgasm as rapidly as possible after the first.
- 21 **The World:** The image is of a woman holding two wands. It implies the use of sexual toys in your erotic play.

Notes

If you don't like these interpretations, fine. Change them. Come up with your own. For example, the World could represent a woman manually manipulating two men. If you have a pictorial Minor Arcana, go through the cards and see what they mean, sexually, to you.

Before you have sex, mix the cards and choose one. Let the symbolism guide you when choosing your positions for sensual enjoyment. You might wish to choose a few cards and follow the sexual symbolism of one card with that of another.

There is no right or wrong in interpreting the sexual symbolism of the Tarot. Play safe. Respect other people's boundaries. Experience bliss.

Tarot Sex Magic

As stated earlier, Tarot sex magic is simply a combination of sensual energy generation and Tarot ecstasy, but a little background information can help explain why this technique can be so powerful.

Very few people have only one girlfriend or boyfriend throughout their lives. Most have several. These relationships usually start out very hot and exciting, but cool down over time until the couple breaks up. Unfortunately, this is often a model for marriage, being just one more reason for the high rate of divorce.

At the beginning, the sensations and emotions are so intense, so exciting, that they might almost be described as "painful." Some people refer to this as *new partner energy*.

Whether that relationship with your new partner is sexual or not, the amount of energy is very high. You want to be with your partner, touch them and kiss them. Perhaps you remember a new partner whom you kissed for hours. Chances are you would not do that with someone who has been a long-term partner, except on rare occasions.

Is there anything a person can do in order to bring back the intensity of that new partner energy? The answer is to add the spice of the unknown to sex with your partner. Usually, couples become familiar with the way each other makes love. I had one woman tell me that her partner used to take "exactly" fourteen-and-a-half minutes from the beginning of foreplay until he ejaculated. He followed the same routine every time. One night she happened to see the face of a clock and timed him. When she repeated the timing on other occasions, she discovered that he always took the same amount of time.

Now imagine that something new were to happen. Perhaps your partner follows a surprisingly different pattern of lovemaking. This newness, like new partner energy, can increase and intensify the energy raised during sexual activity.

Here, then, is the Basic Sex Magic Tarot Ritual, modified with Tarot ecstasy, to produce the following ritual:

Tarot Sex Magic Ritual

1. Decide on the purpose of the ritual and do a divination to determine the outcome.
2. If everything seems positive, or if it is not positive but you are determined to do it anyway, select a card from the Tarot to represent the purpose of the ritual.
3. Banish the area where you will be doing the ritual. You will probably want to have a futon, some pillows, etc., where you can feel comfortable if you choose to lie down.
4. Place the card in a position where it can be seen easily by everyone involved in the ritual.
5. Begin foreplay. As part of the foreplay, select a card from the deck. Use the symbolism on the card to determine how to continue your sexual play. Don't think about the purpose of the ritual, just focus on sensuality and pleasure as indicated by the chosen card.
6. If you feel you are about to orgasm, slow down or stop until the feeling subsides. Then pick another card and follow the sexual symbolism you find in it to achieve more intense sexual arousal.
7. Repeat step 6 until your deepest desire is to orgasm.
8. At the point of orgasm, look at the card chosen to represent the purpose of the ritual. Focus on it as strongly as possible. Do not worry about its meaning.
9. Banish and record your results.

Notes

By using the Tarot to introduce new and unsuspected forms of sexual intimacy, the intensity of this ritual is increased over that of the Basic Sex Magic Tarot Ritual.

If you want to try something that is not indicated by the sexual symbolism (according to your interpretation) of the Tarot cards, go ahead.

Questions for Chapter Eight

1. How do you feel about sexual activity? Is it right for you or wrong for you? If it's wrong for you, does that also mean that it is wrong for someone else?
2. From a Tarot deck with a pictorial Minor Arcana, select three cards at random. What sensual information do you see in the symbolism?
3. In this chapter you will frequently see the term *sensual* where you might expect to see the word *sexual*. Why do you think that is? Are there any cards that you think have a description that is very sensual but not physically sexual? Which cards? Why do you think the symbolism indicates that?
4. Design a Tarot Sex Magic Ritual. If you feel okay about performing it, do so. By now, you should have also performed other magical rituals with the Tarot. Does the Tarot Sex Magic Ritual seem as strong or stronger than the other rituals? Why do you think that is?
5. Is there some sexual activity that you feel would be intimidating? Some people would not like to involve toys, bondage, other people, anal play, etc., in their sexuality. That is fine. Each person should set his or her own boundaries. If there are any ones that you would not like, why not? Remember, you don't have to show your answers to anyone, so "Because" is not a good answer.
6. Have you ever done something sexually that would amaze or shock other people who know you? Would you do it again, today, if it were safe and would hurt nobody mentally, physically, emotionally, or spiritually? If so, how could you incorporate that into your Tarot rituals?
7. Do you consciously experience the energy raised during sex as a physical energy? Try to describe it.
8. If you were doing a Tarot Sex Magic Ritual, would you prefer to be the person who planned the ritual or someone who is just helping? Why?

NINE

TAROT AND MAGIC— CONTINUAL EVOLUTION

Back in chapter 1, I briefly discussed how the Tarot had evolved over time. Magic, of course, has evolved, too. Today, the practices of magicians all over the world may be based on what has gone before, but little of what they do is identical to the original sources. Today, magicians use paper, not parchment, and tools that are purchased from a supplier, not forged in their backyards. Society, culture, and the amount of information we have to deal with on a daily basis requires that things must change. Part of the essence of all living things is that we must learn to adapt to new situations. Thus, one of the most important aspects of magic is that it can help us change, evolve, and better adapt so we can survive and thrive in this ever-transforming world.

Sometimes, rather than adapt and change, people long for what they had in their youth, wondering why things aren't the way they were. Unfortunately, these people often remember only the good things and not the bad things that happened to them and to society in the "good old days."

Perhaps the single most frustrating aspect of the changes that continually occur in our world is that we cannot control the changes. As I described in chapter 3,

the term *pathworking* used to mean a particular process on the Kabbalistic Tree of Life. Now it means any visualized journey. Since no single person could control the evolution of the term, I started using a new phrase, *Kabbalistic pathworking*, to take the original meaning. Only time will tell if this becomes a popular piece of magical jargon.

I cannot tell you where or how the Tarot will evolve. I cannot tell you where or how magic will evolve. I can only say that both will continue to evolve, and I think that is good.

People who experiment with magic and the Tarot will bring forth their ideas and concepts. Some of these may catch on and point the direction for Tarot and magic in the future. Others may simply be personal explorations that will end up having no validity in other people's practices. There is only one way to find out, and that is to try them yourself.

If new techniques work for you, chances are you will share them with others. If enough people find that something works for them, the new procedures will become part of the magical work of thousands of people around the world. If it doesn't work for them, it will fade away, lost on dusty bookshelves to the ravages of time.

In this chapter I would like to discuss one possible evolution, an amazing and perhaps even frightening potential path for magicians around the world. Specifically, it involves looking at the work of two practical magicians.

The first is Kenneth Grant. He has published a number of books and articles, from novels and poetry to nonfiction, and has also been involved in a variety of sectarian disagreements that are unimportant here. It is the work that is important, not politics.

Many people who practice some of the more "edgy" forms of magic (chaos magic, Tantric magic, members of some experimental magical groups, followers of A. O. Spare, etc.) are familiar with Mr. Grant. However, having talked to many people about him, it is my firm belief that more people have heard *about* Mr. Grant's work and what it's supposed to be than have actually read any of his books. This may, in part, be due to Mr. Grant's attention to what might be called an overly ornate writing style and the use of archaic terms and jargon. This can make his books more difficult to read and understand than some of the more popular books on magic that are available today.

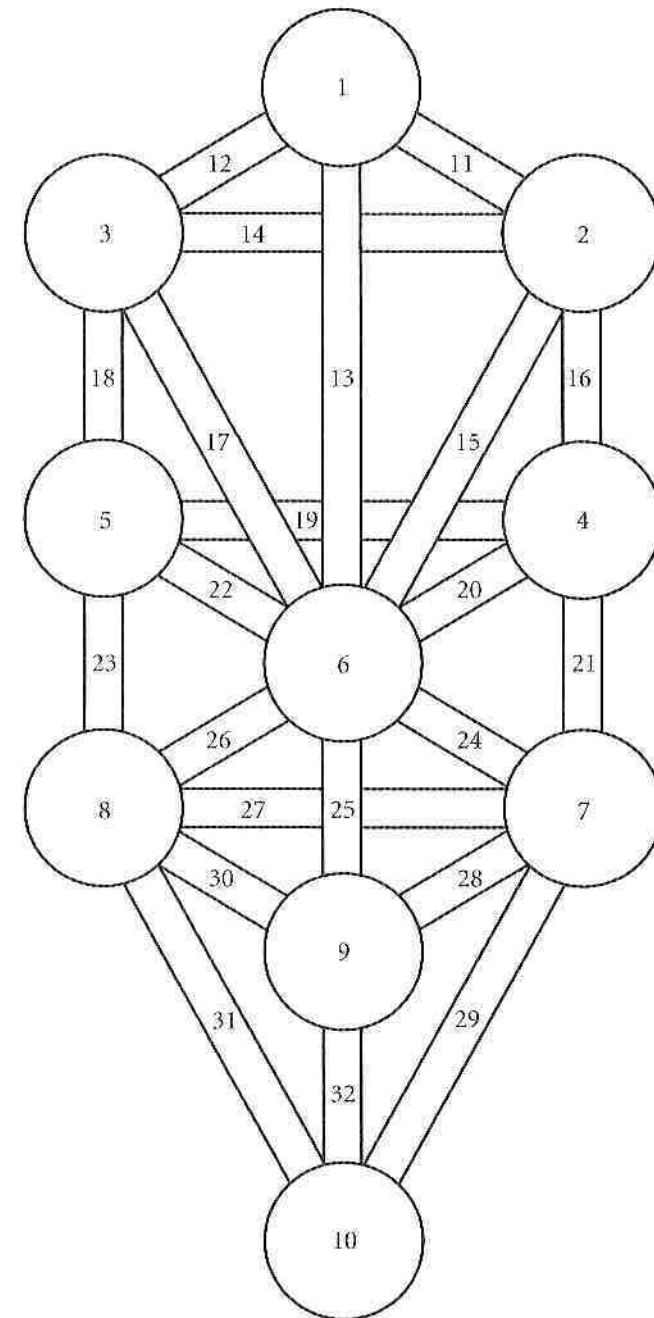


Figure 13: The "Standard" Tree of Life

However, I would like to look briefly at some of the ideas in just one of his books, *Nightside of Eden*. Please note that this is going to be a general overview of some of the key concepts. For full information, I suggest that you obtain the book.

Back in chapter 3, I introduced to those who were unfamiliar with it the image of the famous Tree of Life. What you see again here in figure 13 is considered the “standard.” But as you look at it, do you see a space where something appears to be empty or missing?

Indeed, there is a space in the middle column between the uppermost Sephira and the one directly below it. That is the largest open space on the Tree of Life.

Why is it not filled? There have been other versions of the Tree before this standardized version, but once it took this form, that space was always open. The reason for this may come from an ancient Kabalistic book, the *Sepher Yetzira* (although personally I consider it to be more of a proto-Kabalistic text, marking the beginning of the crossover between pre-Kabalistic Jewish mysticism and Kabalistic mysticism). In it we are told that there are ten, not nine; ten, not eleven Sephiroth. This has been accepted, for the most part, by Kabalists for at least the past 2,000 years.

But for some, that space on the Tree of Life wasn’t aesthetically, symbolically, nor mystically satisfactory, so they created what has been called a “false” Sephira to fill the space. This Sephira is known as *Da’aht* (also spelled “daath”), the Hebrew word for “knowledge.” Even among those who work with this extra Sephira, there is a debate as to its location. Some place it directly at the junction of paths 13 and 14. Others place it below path 14, forming a point-down triangle with Sephiroth 2 and 3. However, its exact location is not as important as how it can be used in the system presented by Mr. Grant, and that requires an explanation of what another writer, William Gray, referred to as the *Tree of Evil*.

Among Kabalists, it has long been known that there is another Tree that is below and a mirror image of the Tree of Life. This is the Tree of the *K’lipoht* (also spelled “Qlipoth”). Just as the Tree of Life is considered “good,” the Tree of the K’lipoht is considered “evil.” Instead of the Sephiroth being associated with aspects of God, archangels, and an-

gels, they are associated with demonic forces. Most Kabalists don’t talk about this set of negative powers because doing so would be giving them energy and attention, and traditional Kabalists stress that we should not empower the negative powers by focusing on them.

Many Kabalists consider the Tree of Life to be a Map of the Universe. That is, it can be a model for virtually everything. But is that accurate? What if it is not a map of the universe and is only a map of our immediate dimension? In this case, there might be other dimensions that have other maps. If this is true, what can we learn in one or more of those other dimensions?

Mr. Grant (and, as I will describe, some others as well) believes that the concept of the Tree of the K’lipoht as evil is incorrect. It is not evil, but simply different. Our famous Tree represents the Dayside, consensus reality, “Universe A,” and the other one represents “Universe B,” the Nightside of Eden, parts of the network that form the subconscious mind. Neither can exist without the other. And rather than being below the Tree of Life—in a sort of two-dimensional, above-and-below image—the design here is three-dimensional. The Nightside Tree is behind the Dayside Tree, much as pages in a book follow each other.

Let’s assume, then, that this is true. How can we visit the Nightside Tree and what does it look like? The key to the first part of this question is *Da’aht*.

Remember, *Da’aht* is called a “false” Sephirah. Then what is it and why have so many people been attracted to it? The answer, according to Mr. Grant, is that it is a gateway to the next dimension, that of the Nightside Tree. Theoretically, then, if Mr. Grant is correct, we could do a pathworking up the Tree and go through *Da’aht* to the other dimension. Unfortunately, the ability to perform such a Kabalistic pathworking adequately may take a long time to develop.

Mr. Grant, as a result of his research and work, has discovered what he considers a different method, one practiced by small and secretive groups. Basically put, you simply focus your energy and intention and “leap” across the Tree and *through* *Da’aht* to Universe B, the Nightside of Eden and the Tree that maps it.

This leaping technique has numerous implications for traditional Kabalistic pathworking (such as not needing to travel via connecting paths), but that is not a subject that can be covered here. However, the combination of focus of willpower and the raising of energy to power your journey (many practitioners working this path use erotic techniques to increase the energy) can, according to this system, lead you into another dimension.

In the Nightside

Mr. Grant, following a brief *liber*, or “book,” by Aleister Crowley (*Liber CCXXXI*, found in volume 7 of *The Equinox*), gives names to the entities of paths on the Nightside Tree, which he refers to as the “Tunnels of Set.” Going from path 11 to path 32, they are:

Amprodias
Baratchial
Gargophias
Dagdagiell
Hemeththerith
Uriens
Zamradiel
Characith
Temphioth
Yamatu
Kurgasiar
Lafcursiar
Malkunofat
Niantiel
Saksaksalim
A'ano'nin
Parfaxitas
Tzufifufu
Qulielfi
Rafifufu
Shalicu

Each name is also associated with a symbol shown by Crowley in *Liber XXII Carcerorum Qliphoth Cum Suis Geniis*. This liber is a half-page in length, consisting only of the sigils, and is found immediately preceding *Liber CCXXXI* in volume 7 of *The Equinox*.

In *Nightside of Eden*, Mr. Grant analyzes these names, their positions on the Tree, how to work with them, how they can help you, what sorts of magic you can do with them, etc. So, once again, if you would like to experiment with this type of magic, I suggest that you obtain the book.

As with many other writers on the occult, however, we can only assume that Mr. Grant has actually worked with the entities of the Tunnels of Set. He tells you how to do the work (or, more often, gives hints and implications), but doesn't share his own experiences. As I have said before, for me magic is an experimental science. This leads us to wonder, “What is it like to actually visit the Tunnels of Set on the Nightside Tree?” Since the Major Arcana cards of the Tarot relate to the paths on the Dayside Tree, what would a set of Tarot cards for the Tunnels of Set look like? Certainly they wouldn't be the same as any of the decks that currently are widely available.

There is only one way to find out—you have to go there.

I don't know how many people have made this journey, but one person, with the help of her partner, has created a Major Arcana that reveals her experiences and revelations in the Nightside of Eden.

The Shadow Tarot

Linda Falorio and her partner, Fred Fowler, decided to magically visit the Nightside Tree (you can read about this on their website, <http://www.anandazone.nu/>, or in the book *The Shadow Tarot*, published by Black Moon Publishing in 1994). They describe the beginning of their workings (which lasted from July, 1983, through February, 1988) like this:

“Incense of Abramelin billowed from the brazier in thick ropes of pungent smoke, creating of our simple hill top camp in the wilderness of central Ohio the precinct of an ancient

temple, deepening the night with a familiar aura of sacredness. Lightning flashed on the near horizon. Howling, drumming, chanting from the distant bonfire drifted to us . . .

"The rite to be performed by candle light within the confines of this, our temple, was designed to ride upon these waves of force, to catch the shrieking currents raised in smoke and flame, in pouring, sooted sweat and breathless dancing; to propel us into strange dimensions, and catalyze our Wills . . .

"Thus we began our exploration . . ." (i)

And explore they did. Ms. Falorio began by painting the sigil of the entity (as shown by Crowley in *The Equinox* and reprinted in Grant's book) they wished to visit. They then immersed themselves in the energies of that spirit "for weeks or months via meditation/tantra" (ii). They did this not by working their way up the Tree, but by leaping (sending their consciousnesses) through Da'ah into the Tunnels of Set. After months of working with one of the spirits, Ms. Falorio painted the results of the work. These paintings, in my opinion, are a type of record of her experience, but they go beyond merely a record. As she writes, "These cards are of our Shadow energies: instincts and emotions from that remote time when the Feminine held power, when humans held discourse with Ereshkigal's Dark Realm, and all manner of magickal being existed on the earth" (1).

Indeed, I do believe that these cards *are* representations of our Shadow energies. Just as a violin playing a note near a piano can cause a piano string to vibrate through the physical law of resonance, so, too, can these cards cause our deepest "instincts and emotions" to arise or re-arise from within us. This is their power. This is their terror.

The *Shadow Tarot* is not a regular set of cards. They are a set of twenty-two paintings reproduced photographically in a variety of sizes. Personally, however, realizing that these images are intended for meditation, contemplation, etc., I opted to purchase an odd version of the images: 35 mm slides. My intention was to project them on a wall or screen in a large size so that my total attention could be submerged into them.

Of course, some readers at this time are probably wondering if I've gone crazy and are asking why I would want to do such a thing. After all, I just wrote, "Most Kabalists don't talk about this set of negative powers because doing so would be giving them energy and attention, and traditional Kabalists stress that we should not empower the negative powers by focusing on them." Why focus on this Nightside Tree at all? Shouldn't we focus on the Light?

For me, the answer is, "Of course we should focus on the Light. But the Light doesn't exist without the Dark and the Dark doesn't exist without the Light. In order to truly understand the Light, we must also understand the Dark."

As Fred Fowler writes in the book *The Shadow Tarot*, the conception of the darkside (including Freud's conception of the "id" applied on the level of the individual person and Jung's "shadow" applied to the underpinnings of our psychology on a wider level, as a species or a group) "goes well beyond anything in modern psychological theory, including ego psychologies, systems theories, physiological psychology, etc." (viii).

In a private communication, Dr. Fowler wrote to me that his and Ms. Falorio's experience of the Darkside in the creation of the *Shadow Tarot* showed it to go beyond individuals, and beyond limited psychological constructs to underlie our experience of all reality and existence as we commonly understand it. The failure to recognize this and to work with the dark energies is responsible for our inability to deal with the darkness "which is a part of us, from us, of us" (viii).

He also wrote of hearing a scholar of North African language and culture assert that in the language of ancient Nubians, the word we now have as *black* (or darkness) referred to "that which is not yet manifest." There was no implication whatsoever of good or of evil. On hearing this, Dr. Fowler was immediately struck by the exact match of this Nubian concept with the experiences he and Ms. Falorio were having with their explorations of the Tunnels of Set. Also, he wrote that he was immediately reminded of the popular work of the late Professor Steven Bohm who speaks in his writings of an "implicate order" prestaging (or underlying) manifest, phenomenal reality. Evil Dayside things like rage and murder may arise from the Nightside, but so do good Dayside things like apple pie and motherhood. The point

is that the good-versus-evil distinction simply was not present in the Nightside experiences.

In my opinion, we may touch the Light at any time, but we cannot truly know it until we have also examined the Dark. Many, if not most, people who have near death experiences (NDEs), choose to change their lives. They could have done this before the NDE, but they did not. In many shamanic traditions, there is the notion of the “wounded healer,” the person who does not become a true healer until he or she goes through a period of needing intense healing. It is only after the person recovers from his or her wounds (physical or psychological) that the person can become a healer.

There is another aspect of wanting to explore our own depths that is of value to a magician, and that is my belief that our strength and energy come from our darker sides. Consider, for a moment, what those darker sides might be: anger, lust, rage, etc. Note that these and other emotions/feelings/experiences are often short-lived, but very intense and powerful. Now, if we can take that intensity and power and filter it through what I believe is our innate goodness and love, how powerful that could be!

Although many, if not most, people practicing magic today focus on the Light, a growing number of mages are realizing a need to work with both sides of our being, both sides of our personal Tree. This doesn't mean we can't do magic without facing our other side; we can. But as was written above the temple of Apollo at Delphi, and accepted by many ancient mystery schools, “Know Thyself”—and it is impossible to do so without discovering and integrating all sides of your being, including truths that you may not like.

For me, self-awareness and understanding as a result of working with the images was important. But just as important was the discovery of personal power and energy that I had not previously understood or realized. That is just some of what I received from working with the *Shadow Tarot*.

The images of the *Shadow Tarot* are not pleasant and gentle as are found in many Tarot decks today. Often filled with symbolism not popular in the West, they are as hard and, in some instances, terrifying as are the hidden parts of our own being. A willingness to explore our

inner selves is necessary to make this journey. It can be frightening at times, but the results are more than worth the effort.

I consider the *Shadow Tarot* to be an “awe-full” set of images. No matter how many times I look at them, I always find myself full of awe. However, at the same time, the images, for me, can be “awful” in their impact and make me want to shy away. Confronting them—and myself—makes me stronger and helps empower my magic.

I think by now you can understand that the *Shadow Tarot* and journeys to the Tunnels of Set are not for everyone. You may easily find your own magical path with the Tarot and never need to experiment here. But Tarot work does not stay stagnant. It evolves over time. This may be a path for Tarot evolution, and I would be remiss if I did not mention it here.

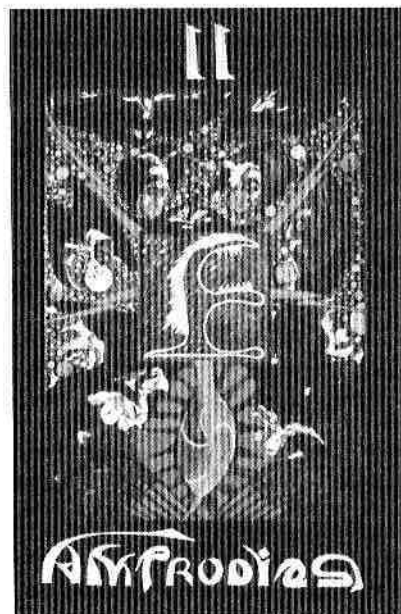
Amprodias

In the center of the card from the *Shadow Tarot* is the sigil for Amprodias. Grant focuses on the idea of this representing a large, open mouth. Thus, visiting Amprodias would help with energizing divination, writing, doing spells, etc.

According to Ms. Falorio, “The image is of the Void from which all manifestation proceeds . . . The trance of this tunnel is ‘The Universal Joke’: There is no meaning in existence, the universe is pure caprice, an immense practical joke played on hapless victims. Here, the irrational, taken to the limits of absurdity results in perfect freedom . . . Thus we float above reality freed of prejudice, unclouded by illusion, able to objectively perceive Essence . . .

“Symptoms of needing to work with these energies are: experiencing sorrow at the cruelty of nature, despair at its inherent meaninglessness; feeling bored/stuck/restless/rootless. Here is fear of change; apprehension of the future; clinging to security/routine; lack of a sense of humor when faced with grim reality” (3–4).

On January 30, 2000 (“Superbowl Sunday”), I virtually died. My heart had lost its rhythm and was beating so fast that no blood was going through my system. My blood glucose, unknown to me, had reached a level that was so high that it could not be measured. All of



Amprodias

Shadow Tarot © L. A. Falorio

my organs had begun to shut down. I called the paramedics just as I fell into a final coma.

The paramedics rescued me and rushed me to the hospital where I was revived, resurrected, and stabilized. I was then taken to another hospital where I was treated for two weeks before being released. I have told people about this, but did not go into some of the experiences I had while I was . . . elsewhere.

Most people have heard of the stories of people having near death experiences, with the tunnel and light and a beckoning Jesus or deceased relative. But in the book *Blessing in Disguise*, author Barbara R. Rommer, M.D., documents that only a small percentage of people who die and are brought back to life actually experience an NDE. Even so, there are an estimated 13 million Americans who have had an NDE, and of those, an estimated 2.3 million have had a less than positive (LTP) experience.

The LTP, however, is judged so purely in the paradigm of Christianity or some forms of New Age spirituality. Sometimes what may be

considered LTP is simply different from the well-known description that has been popularized in the media.

I am one of the people who had an LTP experience.

While I was “elsewhere,” I was faced with myriad creatures, many of whom looked almost identical to Amprodias, complete with a huge maw, jutting teeth, and covered with hair (as indicated on the “back” of the sigil). The message to me was that of my needing to abandon my attachments and to understand universal love, which was accepting and not limiting. Although I had consciously known this information, I had not accepted it as part of my inner reality. I also experienced the feeling that I should share this information, and it didn’t matter if anyone cared, agreed, or listened.

My interpretation of the “Universal Joke” that Ms. Falorio mentions is that as long as we have attachments to people and things, the universe will seem to be filled with random, cruel actions. But if we can transcend those attachments, we will find energy to do what is needed and easily find our lives filled with activity and interests.

Does this mean we cannot love? Absolutely not! But love becomes something bigger than the ownership that many, if not most, people today equate with love: a possessiveness that results in everything from jealousy, anger, and unhappiness to crimes of passion, murder, and war.

This information from Amprodias in the Tunnel of Set was, initially, unbearably horrifying. Amprodias moved quickly and with a high-pitched shriek (Grant says it would be in the key of “E,” but I had nothing with which to compare it). I shrank in terror at Amprodias’ actions and communications with me, but eventually I came to see the wisdom in this information.

I certainly am not even close to getting rid of all of my attachments. However, as I discover each one and let go of it, I find myself freer and capable of giving more love and tolerance than ever before.

My jumping to the Tunnels of Set and my meeting with Amprodias was certainly unorthodox, even by Grant’s standards. I did not raise energy by any of the standard means, I did not focus on the sigil of Amprodias, and I did not chant Amprodias’ name like a mantra. Still, the experience shattered and changed my life. Looking back now, I

would not have changed it for the world. As I have told many people who have said my experience at the hospitals was horrible, "I bless the goddess for all her gifts . . . even when they are a slap in the face."

Uriens

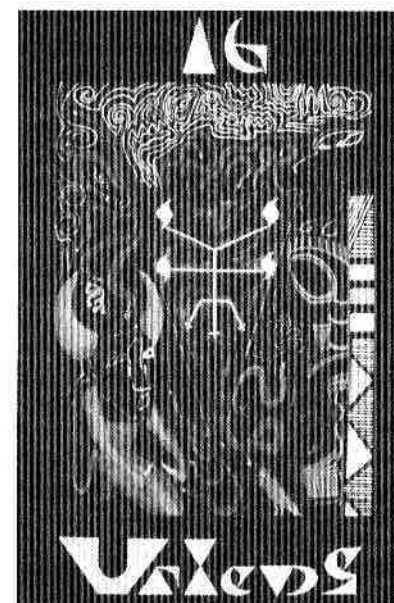
The next image from the *Shadow Tarot* is card 16, Uriens. As before, Ms. Falorio has placed the sigil of Uriens in the center of the card. Other symbols include the dark, central, downward-pointing triangle that is "reaching deep into the bowels of the Abyss . . . It is girdled with 16 writhing Gorgon serpents. Here is power of the feminine to turn strong men to stone . . ." (14).

According to the *Shadow Tarot* book, powers you can achieve from working in this tunnel include "self-validation/inner strength; courage to live by one's convictions, even against 'common sense,' one's better judgement. Here is ability to face unafraid the awe and naked horror of existence, stripped of childish illusions or divine protection. Here is innocent trust in the rightness of one's personal path, no matter how unfortunate it may seem to the outer world, with humble receptivity to divine inspiration."

One of the difficulties of following a spiritual path that is not part of the mainstream is that you tend to lose friends. This is not because they get angry with you or you with them. Rather, it is simply that as you develop on your path, they go on theirs. It is called "the mainstream" simply because so many people are on it, and if you are not on it, you have less and less to talk about with those who are. Long ago I wrote a paper on this for an occult group of which I was a member. I titled it "The Great Loneliness."

Many of the friends I had were living in their recollections of the past. Their religion and spirituality were unchanged from their youth. The part of me that was changing and evolving was stagnating in others. We had nothing to say to each other and drifted apart.

Every few years I would find this so incredibly overpowering that I would pack up my books and paraphernalia in boxes. I wanted to be mainstream. I wanted my friends and lovers back. Unfortunately, too much had happened and I could not get back together with



Uriens

Shadow Tarot © L. A. Falorio

those who had gone down the mainstream. I had abandoned my spiritual path and there was nothing for me in the mainstream. I was very, very alone.

Of course, after a time I would return to my spiritual path, renewed and invigorated. As it turns out, the pauses were good for me, but at the time they were like a dark night of the soul. They led to weeks or months of questioning everything I was, everything I did.

At one point in my life, I started working daily with Uriens. I would raise energy through a variety of means. Sometimes I would dance or run in a circle. Sometimes I would use breathing methods. Sometimes I would raise the energy with a lover.

During the period of raising energy, I would silently or audibly repeat the name of Uriens while looking at the card projected on a white wall. Eventually, I would get a feeling of not being in my body and would focus on jumping through the seven-legged sigil at the heart of the card. This went on for several months.

I did not have anything as dramatic as my experience with Amprodias. I never really “saw” anything. But over those few months, my trips to the Tunnels of Set and especially that of Uriens changed me. I didn’t notice it at first, but my cockiness changed to a more quiet self-assuredness. I knew that the path I was on was right for me, even if it wasn’t correct for anyone else. I stopped worrying about needing friends or lovers. As a result of no longer being “needy,” I found myself involved with more people than ever before.

I no longer have self-doubts about my path. I no longer regret friendships that have ended. Rather, I cherish the time I did have with those friends.

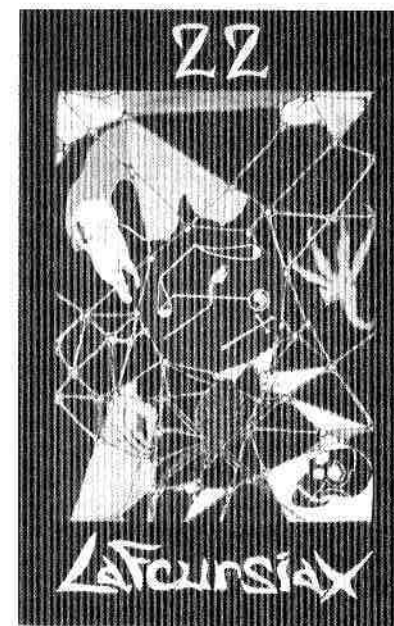
Lafcursiax

The card below, as with the other cards of the *Shadow Tarot*, has the sigil of the being of this “cell” of the Tunnels of Set in the center of the card. There is also the Egyptian vulture goddess, Maut, who feeds her pet spider “ribbons of flesh torn from the souls of the living. That she has been doing this from ages past is attested by the skull: it is that of *Australopithecus africanus*, having a geological age of 3 million years . . .” (25).

Certainly this is a horrifying image. But it is no more horrifying than the image of the Hindu goddess Kali, who has a necklace of skulls, holds a severed head, and is revered and loved by millions of people around the world. For those heads represent the egotism of each of us who has the audacity to believe that our individual reality is all that is. By “killing” that part of us, Kali opens us to the greater reality of the universe and of the spiritual world. Her dance of death is her joy at the death of our stupidity, narrow-mindedness, and egotism.

The spider is also a Queen of Space. She “spins Her web, creating 256 windows into other dimensions, transmission towers in the void, pulsing extra-terrestrial energies that serve to erode, then mutate human consciousness. . . .” (26).

To some people, it may appear curious, then, that the powers of this tunnel, as represented in this card, include the “joy of life, and passionate love” (26). But the sad fact is that, for many people, attachments to people, things, and ideas keep them from enjoying the bliss, freedom, and joy that is all around them. In order to become truly



Lafcursiax
Shadow Tarot © L. A. Falorio

free, the false attachments need to be eliminated. For some people this can be an evolution. Here it is shown as a revolution. Maut tears them away just as Kali cuts them away.

When free of attachments, we are finally free to experience life on the edge, surrendering to the life force that flows within and through us. Visiting Lafcursiax via the same means described for Uriens has helped me understand these concepts and insights, as well as introduce them, and the sheer love and freedom they extol, into my life.

The Future

The cards of the *Shadow Tarot*, as befits their nature, are dark and have dark imagery. My appreciation of the *Shadow Tarot* does not mean that we should allow the dark side of life and of our inner selves to take over our existence. But it is a psychological truth that whenever we repress something, it comes out somewhere else.

By acknowledging the darker aspects of life as well as those of our psyches, we can master and harness them. We can be free of their hold

on us. Experiencing this freedom is like having an enormous weight lifted from our shoulders, as if we were Atlas and someone had removed the weight of the world from our back.

We can learn to live through repression of the dark side and try to face it when it manifests in our lives. Sometimes, however, we don't even recognize it when it shows up. Alternatively, we could learn to deal with our subconscious dark side through the use of psychology and therapy. But that, of course, does not alter the world around us. Or we can discover a system to boldly face the Nightside of life. One such system uses the techniques and concepts of Kenneth Grant and the *Shadow Tarot* of Linda Falorio.

This particular path of exploration is clearly not for everyone. For those who are brave enough, though, it is something to consider. For further exploration, you should obtain either Mr. Grant's book or the *Shadow Tarot*, or both.

The important message of this chapter, however, is not that it is necessary to follow this particular investigation of the universe. Rather, it is to point out that both the Tarot and magic are not only evolving, but are in a continual state of evolution. To merely repeat what other magicians have done and written about is hero worship. If you look at the history of magic, those who have become famous began with the concepts of others, worked with them, expanded on them, and eventually tried to spread the concepts to others. It is my belief that the great magicians wanted to point the way rather than have people slavishly repeat what they did ages ago.

The real question this chapter presents is, "Where are the Tarot and magic going?" Who is going to come up with a system of magic that will carry us well through the twenty-first century? Who will devise a system of divination and magic for the next era of human existence? Is it hidden in some book or deck that is already created? Is it being created now?

Perhaps the creator of new forms of magic with tools like the Tarot is finishing reading this book right now.

Questions for Chapter Nine

1. If there are two Trees of Life, could there not be more? If so, how many do you think there are? What does each represent? How would you access it?
2. By definition, the Shadow is the source of our inner energy. How would you safely bring it under the control of your conscious mind? Do you think that is a good idea?
3. If you were to design a Tarot card that represented your personal Shadow, what would it look like? How would you use it?
4. Do you think you have ever met your personal Shadow? If you have, how did you deal with it? If you have not yet had this experience, what will you do when it occurs?
5. The path of exploring the Shadow, the Nightside of Eden, and using the *Shadow Tarot* may not be for everyone. Have you ever followed a path that might scare others away? What happened? If you have not done so, have you ever thought about it? What kept you from going down that path?
6. For professional Tarot readers: Have you had clients who have had difficulty dealing with aspects of themselves? How have you helped them with this?
7. Some Tarot readers prefer to focus only on the "light side" of the Tree of Life. Do you think this is a good idea? If not, did you have that opinion in the past? Why did you change your mind?

Conclusion

I have been involved in the occult and paranormal for as long as I can remember (well, in this lifetime, at least!). When I was little, my mother and I used to discuss all sorts of ideas about UFOs, spirituality, and mysticism. Before I started school, I produced my first paranormal phenomenon. I was just five and my mother, brother, and I were vacationing at the Thunderbird Hotel in Las Vegas. It was summer and very hot. My brother was outside, playing at the putting green. I stayed inside in the air conditioning.

In those days, Las Vegas was not very family-friendly. My mother put me in a hallway where she could keep an eye on me while she played the nickel slots. "Can I play?" I asked.

"No," she replied. "That's gambling and you're not allowed to gamble. You're too young. Only adults can gamble."

"Can I just put in the nickel?"

"No. If you put in the money, that's gambling."

"Well how about if you put in the nickel and I just pull the handle?"

"No, that's still gambling," she smiled.

"Well," I said, "if I can't gamble over there, I'll gamble over here." My mother looked over at me, as did a police officer, as I trotted over to the cigarette machine. I pulled down the coin return slide.

One dollar and thirty-five cents in change came tumbling out of the machine.

Both the cop and my mother laughed uproariously. I just thought I had won some money like my mother at the one-arm bandits.

Today, as I recall that experience, I am inclined to think of it as being just a "meaningful coincidence," a synchronicity. Over the next dozen years, I studied various metaphysical topics along with finishing school, playing football, playing in bands, almost getting kicked out of school for writing for an underground newspaper, having my bar mitzvah, and much more.

I had to take the bus from my family's home in West Los Angeles to the Ionic building on La Brea to take my first metaphysical class, as I was too young to drive. I listened intently as a woman gave instructions on automatic writing. I went home, got out some paper, put a pencil in my hand, and sat for an hour waiting for something to happen. The only things on that paper were little marks where the pencil lead had stayed locked to the beginning position. The only thing I learned from the technique was how much my arm could ache when I just held it still.

I took brief looks at a wide variety of metaphysical and occult subjects. Some of them made sense to me, and others didn't. But my first real in-depth study of any occult subject was the Tarot. I read book after book. I took mail-order courses with the Associated Readers of Tarot and became a Certified Tarot Master. I studied the Kabbalistic aspects of the Tarot in the mail-order courses of the Builders of the Adytum. Later, I worked with the American Tarot Association and am honored to hold the title of Certified Tarot Grandmaster.

I have read Tarot cards for people all over the United States, both for individual private clients and at "psychic fairs." I even spent several months doing nightly readings at a noisy bar in San Diego, California. I have written about the Tarot for decades both in magazines and in books. It was the Tarot that lead me to the Kabbalah and from there to all of my personal in-depth studies, practices, and experiences.

In a very real sense, I have had a love affair with the Tarot for decades. The cards have been my constant companions, confidants, mentors, and guides. Quite frankly, if you are involved in any Western spiritual tradition, I think you should learn the Tarot to at least a beginning level.

The symbolism of the cards affects everyone who works with them. In my book *Modern Magick*, one of the first things I suggest people do is start a practice of looking at one of the cards daily. As I mentioned earlier, many people who start on a spiritual path end up leaving it. By giving people the "Tarot Contemplation Ritual" at the beginning of *Modern Magick*, it was my hope that even if they left the spiritual path, some of the work they did with the Tarot would have helped them on their personal journey.

Yes, I really have had a love affair with the Tarot. The cards have been part of my entire adult life. One of the things I've learned is that the potential uses for the Tarot are almost limitless. Do you want to learn psychology, mathematics, philosophy, physiology, astrology, or any other field of endeavor? Chances are that if you understand the Tarot, you are already more than halfway there. Perhaps all you have to do is learn some new jargon to be considered an expert.

In my personal life I have moved from a focus on the Kabbalah to the more active aspects of sex magic. After years of study, each has resulted in a book. I am now headed in a new direction and hope to present a book on that, too.

But there is still the Tarot. Always the Tarot.

I think that using the Tarot for magic is the next phase of Tarot work. Already, I have given well-received lectures on this subject all over the United States. The fact that you can use the Tarot to see the path ahead, then use it again to ensure that what a reading said will occur or have a way to overcome any difficulties indicated by a reading, makes the Tarot one of the most powerful, practical, and useful metaphysical tools ever devised.

Now that you have read this book I hope you will do two things:

1. Either get a new Tarot deck, dig out an old Tarot deck, or pick one that you would like to use.
2. Go back to the beginning of this book and actually start practicing the techniques with the cards.

It is my wish that an entirely new generation of people will begin to think of themselves as *Tarot workers* rather than Tarot readers. I would like to see people like you going through this book again and again,

folding back pages and writing notes throughout the text. Perhaps this book will become your beginner's manual in Tarot magic and you will take the ideas presented here and expand on them.

If you are a Tarot reader now, learn to use the Tarot for magic and share your techniques with your clients. Also share them with other Tarot readers. Start websites and magazines with ideas for doing Tarot magic. If they are modifications or additions to what I have presented here, fine. If they are new and different concepts, even better.

If you are looking at this in a bookstore or at a friend's house, I hope you will buy this book. Of course, I hope *every* Tarot reader and magician will buy this book! But I will count this book as being a success not by the numbers sold, but when I see more and more Tarot readers giving Tarot magic spells and rituals to clients; when I see more magicians doing Tarot magic; when the Tarot and Western styles of magic become inseparable.

I have had a lifelong love affair with the Tarot. I hope this book has encouraged you to find and experience some of that passion when you work with the Tarot.

Now, get a deck and start the work . . .

. . . the Great Work.

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